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Two Boys Kissing: An Oratorio
for Men's Voices and Instruments

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Two Boys Kissing: An Oratorio for Men's Voices and Instruments

by

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Two Boys Kissing: An Oratorio for Men's Voices and Instruments

by

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SUPERVISOR: Russell Pinkston

Choirs made up primarily of individuals from the Lesbian, Gay, Bisexual, and Transgender (LGBT) community have been around for nearly 40 years. Because there is very little repertoire which tells their particular story, they have supported the creation of many new, LGBT-centric works to present in concert over the course of their history. This dissertation will concern itself with the creation of *Two Boys Kissing: An Oratorio for Men's Voices and Instruments* which stems from a commission the author received in the spring of 2015 from the Twin Cities Gay Men's Chorus (TCGMC¹) to adapt David Levithan's 2013 award-winning, young adult novel, *Two Boys Kissing*, into an evening-length, musical work to be presented by the TCGMC during their 35th-anniversary season.

Composing such a work presents many challenges on many levels both musical, literary, historical, and emotional. Over the course of this document the source material will be examined, and the history of pieces commissioned by gay men's chorus in the United States will be examined. Finally, the method of adaptation of the source material and the compositional process which resulted in the final work will be explained.

¹ Note: due to the fact that their names can sometimes be a mouthful, it's become common for LGBT choruses around the world to abbreviate their names in this fashion. For instance, the Boston Gay Men's Chorus refers to itself as "BGMC" and the Gay Men's Chorus of Los Angeles goes by "GMCLA."

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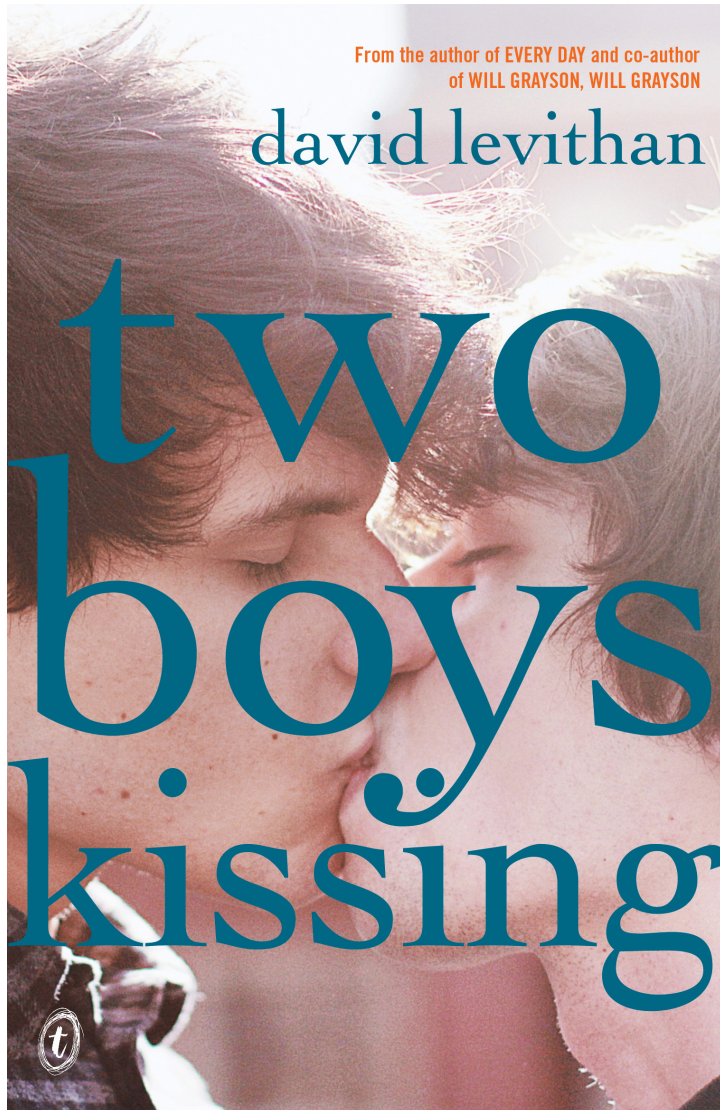
CHAPTER 1

The Commission

1.1 Introduction

In early 2015, I received an email from the Artistic Director of the Twin Cities Gay Men's Chorus (TCGMC), Dr. Ben Riggs, inquiring as to whether or not I would be amenable and available to write a piece for their 2015-2016 season celebrating their 35th anniversary. Specifically, he asked if I would adapt David Levithan's novel, *Two Boys Kissing* (Figure 1), for the choir. I had known about the incredible work the TCGMC does in the LGBT community in the Minneapolis-Saint Paul area and was honored that they asked. Dr. Riggs informed me that they were also planning on recording the subsequent work in its entirety and having it for sale as the audience exited the performance hall. They would then take it to the international conference of the Gay and Lesbian Association of Choruses (GALA) and perform it for the 6,500+ attendees. As an added bonus, the TCGMC had been one of only nine ensembles from around the world who were asked to perform in a special “Coffee Concert” that would be attended by the majority of the conference. As a composer, it was a “no brainer” to agree to the opportunity. Not only would I be collaborating with an organization that is actively trying to affect positive change in the LGBT community and beyond—a community of which I am part—but they would then go on to record it and present it to an even wider audience.

Figure 1. Cover of David Levithan's *Two Boys Kissing*.



The one problem I had to figure out, however, was how much to charge for such a large work. There weren't many opportunities to talk about this aspect of being a composer in any of the graduate courses I've taken and, though there are some resources

out there (an old “Commissioning Guide” from the now-defunct Meet the Composer organization has been available various places online for years¹), I decided it might be best to check with some colleagues in similar career stages in order to see what they might charge for such a thing. After some time spent talking with other composers and doing some math, the appropriate fee for the length and breadth of the type of work the TCGMC wanted seemed as if it should be \$25,000. This turned out to be directly in the budget of the various donors they had lined up, so we drafted a contract and I started the process of adapting *Two Boys Kissing* into something musical.

1 Website of composer Matt Small, “Commissioning Music: A Basic Guide,” <http://www.mattsmall.org/CommBasicGuide04.pdf> (accessed March 28, 2015).

CHAPTER 2

Historical Context of the Gay Male Chorus Repertoire

Over the past 40 years there have been many new works written for choral ensembles which explicitly identify themselves as members of the LGBT community. In order to understand why this is, it is important to understand a few things about how those ensembles and their largest parent organization, GALA, came about.

Although the GALA chorus movement can trace itself back to 1975 with the formation of the Philadelphia Anna Crusis Women's Choir², the event which served as the catalyst for its formation occurred on November 27, 1978 when San Franciscans grieving the assassinations of Mayor George Moscone and City Supervisor Harvey Milk—the first openly gay elected official in United States history—gathered in an impromptu musical memorial. A month later, many of the gay men who sang on the steps of City Hall that night would perform in the first concert of the San Francisco Gay Men's Chorus (the first choir to include the word “gay” in their title³). A 12-city tour of the United States by the SFGMC in 1981 lead to many more of these choruses popping up as communities for gay men who wanted to sing⁴ and, the following year GALA Performing Arts was formed and

2 Gay and Lesbian Association of Choruses, “History,” <http://galachoruses.org/about/history> (accessed July 14, 2016).

3 Coyle, Patrick, “Significant Male Voice Repertory Commissioned by American Gay Men's Choruses” (D.M.A. diss., University of Cincinnati, 2006), 10.

4 Mensel, Robert, “A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses” (Ph.D. diss., University of Oregon, 2007), 44.

achieved 501(c) (3) status⁵. In July of 2016 GALA celebrated its 35th anniversary with their quadrennial conference in Denver, Colorado with over 6,600 singers in attendance⁶.

Because LGBTs have historically been outliers in mainstream society, there is a lack of choral repertoire that speaks to what Robert Mensel, the current conductor of the Portland Gay Men's Chorus, calls “the social and political underpinnings” of that community⁷. The vast majority of choral repertoire is what sociologists would call “heteronormative” and, in order to create a body of work that actively addresses the LGBT experience, these choruses have been some of the most frequent supporters of the commissioning of new music. In fact, the GALA website has one of the most comprehensive resources for choruses on how to commission new pieces⁸. Mensel goes on further to describe the expanding repertoire these ensembles have commissioned over the past 40 years:

Taken in total, these new compositions run the gamut of gay and lesbian choral expression. These works may be serious, militant, political, or campy. They may reflect the highest artistic sophistication or be simplistic and amateurish. What unifies them is their intended performers and listeners: lesbian, feminist, and gay choruses—which were generally formed outside of the choral mainstream—and their supporters. Certainly, the music often touches upon themes—mostly social, seldom musical—that have rarely, if ever, been the subject of choral compositions in the past⁹.

5 Gay and Lesbian Association of Choruses, “History,” <http://galachoruses.org/about/history> (accessed July 14, 2016).

6 Robin L. Godfrey (Executive Director of GALA Choruses), in correspondence with the author, July 18, 2016.

7 Mensel, Robert, “A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses” (Ph.D. diss., University of Oregon, 2007), iv.

8 Gay and Lesbian Association of Choruses, “History,” <http://galachoruses.org/resource-center/artistic-directors/commissions> (accessed July 15, 2016).

9 Coyle, Patrick, “Significant Male Voice Repertory Commissioned by American Gay Men's Choruses”

Two Boys Kissing was commissioned in the same spirit as many of these pieces and it might be useful to reference a few of them here.

Persecution is something that the LGBT community has had to deal with for centuries so, as you'll see, the subject matter for many of these works is quite “heavy” and often overlaps. Below is a short list of many of these pieces and, whenever possible, I've attempted to reference the composer's own descriptions of their respective works.

- *Alexander's House* by Michael Shaieb (commissioned by the Gay Men's Chorus of Washington D.C.)
 - “A one-act choral musical about a man who dies and leaves his summer home to his estranged son instead of his partner. It is a story about bringing people together from separate worlds and about the family of friends that we create¹⁰”.
- *Eos* by David Conte (commissioned by the Boston Gay Men's Chorus)
 - “[This piece]—named after the Greek goddess of the Dawn—was about the turning of the century; everything [LGBTs] had gone through in the past and the advancements we had made. It touched on all the major things—the AIDS crisis, everyone coming out, etc.—and it talked about all those experiences; a

(D.M.A. diss., University of Cincinnati, 2006), v.

10 Website of composer Michael Shaieb, “Alexander's House,” <https://fatlab.com/projects/alexanders-house/> (accessed July 15, 2016).

litany of what was possible for us in the future¹¹”.

- *For a Look or a Touch* by Jake Heggie (co-commission between the Boston Gay Men's Chorus and the Seattle Men's Chorus)
 - “...a story about the persecution of gay men during the Holocaust...[based on] true stories told in the documentary film *Paragraph 175* and the journal of Manfred Lewin, from the United States Holocaust Memorial Museum in Washington D.C.¹²”.
- *I Am Harvey Milk* by Andrew Lippa (commissioned by the San Francisco Gay Men's Chorus, along with Atlanta Gay Men's Chorus, Dayton Gay Men's Chorus, Denver Gay Men's Chorus, Gay Men's Chorus of Los Angeles, Twin Cities Gay Men's Chorus, and Heartland Men's Chorus)
 - The composer describes this piece as “an emotional celebration of an American icon” which “weaves the story of Harvey Milk's life...from boyhood to his rise as the first openly gay man to hold public office in California to his assassination¹³”.
- *Metamorphosis* by Robert Seeley (commissioned by the Twin Cities Gay Men's Chorus)

11 Reuben Reynolds III (conductor of the Boston Gay Men's Chorus), phone interview by the author, July 15, 2016.

12 Website of composer Jake Heggie, “For a Look or a Touch,” <http://jakeheggie.com/for-a-look-or-a-touch-2013/> (accessed July 15 2016).

13 Website of composer Andrew Lippa, “I Am Harvey Milk,” <http://andrewlippa.com/i-am-harvey-milk/> (accessed July 15, 2016).

- This work is about “change within a family” and “a gay man moving out of his house because of his father.”
- *Night Passage* by Robert Moran (commissioned by the Seattle Men's Chorus)
 - “The opera’s [subject] comes from the day that Oscar Wilde was arrested. According to historians, on the evening of this arrest, over 600 men of all walks of life boarded the train at London’s Victoria Station [and made their way] to Calais, France. Usually this late-evening boat ride had a total of approximately 25 passengers. These men, fearing a ‘witch hunt’ by the authorities and press alike, left homes, careers, families, lovers, property and titles to live in France and away from such repression¹⁴”.
- *Through a Glass Darkly* by Michael Shaieb (commissioned by the Twin Cities Gay Men's Chorus)
 - “...a 45-minute choral oratorio looking at the effects of crystal meth addiction in the GLBT community¹⁵. The story loosely follows a 36-hour period in the life of Sebastian, a young and successful businessman, as he ‘hits bottom’ due to his chronic use of methamphetamine. Sebastian is about to lose everything and everyone close to him, while both his long-time partner, Zack, and one-

14 Website of composer Robert Moran, “Night Passage,” <http://robertmorancomposer.com/night-passage/> (accessed July 15, 2016).

15 Crystal meth addiction has recently become a rising problem in certain parts of the gay community. For more information you can check out an article by The Association for Addiction Professionals (http://www.naadac.org/assets/1959/craig_sloane_-_naadac_handouts.pdf).

night-stand, Billy, face the cold truth that they have been lied to and left behind.” [The work] is about shattered dreams, dreams unrealized, and dreams deferred. It is about the fear of being alone, the fear of not fitting in, and the struggle to find one’s place in the world. It explores the truth that, with support from our friends, we can gain the insight to see life more clearly¹⁶”.

- *When We No Longer Touch* by Kristopher Jon Anthony (premiered by the Turtle Creek Chorale)
 - [The work] “...addresses the stages of grief recovery (Denial, Isolation, Anger Bargaining, Depression, Acceptance and Hope)¹⁷. The composer, a member of the chorus, died of AIDS the week of its premiere¹⁸.

There are dozens more examples of pieces commissioned by LGBT choirs and, on the GALA website, there is a fairly stunning resource which contains an archive of over 100 new works written since the organization's inception by well-known composers such as Ricky Ian Gordon (*Only Heaven*), Libby Larsen (*Everyone Sang*), Stephen Paulus (*Too Many Waltzes*), and Samuel Adler (*Rededication*)¹⁹. Pulitzer Prize-winning

16 Website of composer Michael Shaieb, “Through a Glass Darkly,” <https://fatlab.com/projects/through-a-glass-darkly/> (accessed July 15, 2016).

17 Allmusic.com, “When We No Longer Touch,” <http://www.allmusic.com/album/when-we-no-longer-touch-a-cycle-of-songs-for-survival-mw0000536100> (accessed July 15, 2016).

18 Reuben Reynolds III (conductor of the Boston Gay Men's Chorus), phone interview by the author, July 15, 2016.

19 Gay and Lesbian Association of Choruses, “Commissioning New Music,” <http://galachoruses.org/resource-center/artistic-directors/commissions> (accessed July 15, 2016).

composers such as Gian Carlo Menotti (*My Christmas*), William Bolcom (*The More Loving One*), Ned Rorem (*Love Alone*), and John Corigliano (*Of Rage and Remembrance*) have also been asked to contribute to the growth of the repertoire. GALA has even gone so far as to set up a fund for commissioning female composers to work with the women's choruses in the organization²⁰.

All of this is to say that LGBT choruses are hungry for their stories to be told through the commissioning of new works which, as Mensel puts it, "...all explain some aspect of the gay, lesbian, or feminist experience and not only reinforce those experiences for individuals who are inside these communities, but educate those outside as well²¹". I'm honored to have my composition sit alongside the LGBT-specific works that have come before it.

20 Gay and Lesbian Association of Choruses, "Roma Commissioning Consortium," <http://galachoruses.org/resource-center/artistic-directors/commissions/dr-catherine-roma-project#overlay-context=files/roma-commission-chorus-application> (accessed July 15, 2016).

21 Mensel, Robert, "A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses" (Ph.D. diss., University of Oregon, 2007), 230.

CHAPTER 3

Adapting the Sourcing Material

3.1 The Source Material

David Levithan's *Two Boys Kissing* was published in 2013 and went on to win a Lambda Literary Award²² as well as become one of the novels that was named to the National Book Award Longlist by the National Book Foundation²³. A year later it was named a Stonewall Honor Book in Children's and Young Adult Literature by the GLBT Round Table of the American Library Association²⁴ and gained notoriety in the LGBT press when a parent in Warrenton, Virginia asked that the book be banned from the library at Fauquier High School (an action which was unanimously voted down)²⁵. In 2016 the author was awarded the Margaret A. Edwards Award by the American Library Association²⁶. This honor is viewed by writers of young adult fiction as something of a lifetime achievement award but, over brunch in Minneapolis, Levithan humbly insisted that it was nothing of the sort²⁷.

22 Lambda Literary, "Two Boys Kissing by David Levithan," <http://www.lambdaliterary.org/reviews/09/08/two-boys-kissing-by-david-levithan/> (accessed July 17, 2016).

23 National Book Foundation, "2013 National Book Award Longlist, Young People's Literature," http://www.nationalbook.org/nba2013_ypl_levithan.html#.V4wRQbgrLIU (accessed July 17, 2017).

24 American Library Association, "Stonewall Book Awards List," <http://www.ala.org/glbtrt/award/honored#2014> (accessed July 17, 2016).

25 Hannah Dellinger, "Committee decides to keep 'Two Boys Kissing' on school library shelves," Fauquier.com (website of the *Fauquier Times*), April 23, 2014 http://www.fauquier.com/news/article/committee_decides_to_keep_two_boys_kissing_on_school_library_shelves (accessed July 17, 2016).

26 American Library Association, "Edwards Award," <http://www.ala.org/yalsa/edwards-award> (accessed July 18, 2016).

27 A list of previous winners includes people like Susan Cooper (*The Dark is Rising* sequence), Madeleine

Levithan's novel consists of four separate storylines all told to the reader in the first person plural by a phantom Greek chorus of gay men who lost their lives in the AIDS crisis of the 1980s. None of the various Chorus²⁸ members “stick out” as a primary voice but, rather, are a sort of massive corporate character. If I had to describe their narrative voice I might reference something like the Borg from *Star Trek: The Next Generation* (though not as villainous, of course); they're just a massive hive mind. This unique voice was the primary reason that the TCGMC commissioned me to write this work—a gay choral ensemble singing the words of a gay Chorus—and served as the main concern for the style in which we adapted the narrative.

3.2 Character Listing

The story which Levithan's Chorus tells the reader is made up of four primary-yet-disparate storylines of seven teenage boys: Craig and Harry, Neil and Peter, Avery and Ryan, and Cooper. The Chorus dips in and out of the events happening in the boys' lives over the course of 48 hours and, though their stories are interwoven because of the shifting gaze of the Chorus, they never actually meet. In fact, but for a fleeting moment at the end of the book where Neil and Peter drive to see Craig and Harry in their record-breaking embrace (more on that in a minute), they are never in the same location at the same time. The four storylines are as follows:

L'Engle (*A Wrinkle in Time*), and Judy Blume (*Are You There God? It's Me, Margaret*).

28 Here I'd just like to quickly mention that I'll be making a distinction between the actual character of the Chorus (capitalized) and the ensemble that performs the musical work: the chorus (lower-case). Hopefully it won't be too confusing from here on out.

Craig and Harry

Craig and Harry—the titular characters of the book—are two high school-aged boys who used to date but have since broken up and decided to remain friends. Their classmate, Tariq, was violently assaulted for being gay after leaving a movie theater and this event deeply affects Craig and Harry to the point that they feel they need to make a symbolic statement about LGBT rights. In order to do this, they decide to undertake the Herculean task of breaking the world record for the longest kiss: over 33 hours total. They must stand the entire time, never take bathroom breaks, and record the event in its entirety as proof.

What's interesting to note is that this is actually based on a real-life event which Levithan references in an author's note at the end of the book:

On September 18, 2010, college students Matty Daley and Bobby Canciello kissed for thirty-two hours, thirty minutes, and forty-seven seconds (longer than the characters in the book) to break the Guinness World Record for longest continuous kiss. I am just one of many people who were inspired by what they did. While the characters in this book are not in any way based on Matty and Bobby, the story is certainly inspired by what they did. I am grateful to Matty for telling me what it was like, and for continuing to inspire²⁹.

In 2011 there was a documentary made about Matty and Bobby's remarkable kiss called *Our Lips Are Sealed*³⁰. However, their record has since been broken on more than one occasion (in one case by another gay couple in Thailand who kissed for over 50 hours!³¹).

29 David Levithan, *Two Boys Kissing*, (New York: Alfred A. Knopf, 2013), 197.

30 Internet Movie Database, “*Our Lips Are Sealed*,” <http://www.imdb.com/title/tt1924340/> (accessed July 11, 2016).

31 *The Telegraph*, “Male couple win kissing competition with world record 50-hour embrace,” <http://www.telegraph.co.uk/women/sex/valentines-day/9082156/Valentines-Day-Male-couple-win-kissing-competition-with-world-record-50-hour-embrace.html> (accessed July 11, 2016).

Neil and Peter

Of the four story lines in *Two Boys Kissing*, Neil and Peter are arguably the least important. They are two high-school-aged gay boys who are in a stable relationship with one another. They've been together for some time and have a comfortable ease about them. Their major scene occurs when Peter's dad takes them to a book store—they're not yet old enough to drive themselves—and they resolve a relationship issue by using the titles of books as dialogue. It's cute. It's meant to be cute.

There is some other ancillary drama with Neil's family, who inexplicably refuse to acknowledge that he is gay and that Peter is his boyfriend, but from what I can understand from the structure and focus of Levithan's book, they are simply there to be the *in situ* witness for Craig and Harry's Kiss. The story is told to the reader by the Chorus, but Neil and Peter witness it in the world in which it is actually happening via live streaming on the Internet. They eventually travel to see the record being broken in person at the end of the novel.

Avery and Ryan

In the opening scenes of Levithan's book the reader is invited into a “prom” for teenage LGBTs in “a town with the improbable name of Kindling³²”. We are introduced to a pink-haired boy named Avery, and a blue-haired boy named Ryan. These colors are

32 David Levithan, *Two Boys Kissing*, (New York: Alfred A. Knopf, 2013), 7.

obvious references to the colors traditionally associated with the gender stereotypes of girls and boys, respectively, but here Levithan decides to subvert those heteronormative concepts and, instead, inject another issue: transgender people. Ryan is a cisgendered gay boy and, over the course of the book, we find out that Avery is not only gay as well, but he is also a transgendered boy.

This is not, however, simply lip service to the trans community. Levithan uses the “meetcute” Avery and Ryan have at the prom to talk about falling in love for the first time, and Avery's eventual coming out as a trans person is used as a metaphor for the proverbial bearing of our souls that we all do when we enter into a romantic relationship. There is some consternation along the way which the boys eventually get through (they're assaulted by some local toughs in an abandoned miniature golf course) but, as I've said before: it's cute. It's meant to be cute.

Cooper

The story of Levithan's book is, overall, hopeful and optimistic. However, one of the boys, Cooper, reflects a sadder and sometimes all-too-familiar experience that LGBT youth have when they are discovered by less-than-supportive parents and subsequently run out of their homes. While there have been improvements for LGBTs in the United States—serving openly in the military, the passage of anti-discrimination laws, marriage equality—there is still much work to be done. According to The Williams Institute at the

University of California–Los Angeles's School of Law, 40% of all homeless youth in the United States are LGBT³³—that's approaching *half* of all homeless youth—and Cooper's story is a fictionalization of this scenario. He is seventeen years old and, due to the isolation he experiences in high school, he has retreated to the Internet for his friendships and sexual encounters. In most cases, he engages with anonymous (and presumably) older men to discuss and flirt with (in some cases explicitly). In the opening passages of the book, he falls asleep with his head on the keyboard while still talking with these individuals and this keeps the computer monitor active until the morning. His father enters the room and reads the still-open chat windows from the previous night and, enraged by homophobia, physically assaults his son. The boy flees and spends the rest of the book meandering from place to place in a numb despair because of how his life has fallen apart. Over the course of the story, he visits a coffee shop where he deletes all the contacts from his phone, has a less-than-stellar in-person romantic encounter with an older man he meets on a hookup app, and has an anxious run-in with a peer at Wal-Mart. Eventually he makes his way to a large bridge high above a river leading to a large city where he attempts suicide.

According to Levithan, Cooper's story is somewhat inspired by that of Tyler Clementi, a first-year student at Rutgers University who was surreptitiously videotaped

33 The Williams Institute at the UCLA School of Law, "America's Shame: 40% of Homeless Youth Are LGBT Kids," <http://williamsinstitute.law.ucla.edu/press/americas-shame-40-of-homeless-youth-are-lgbt-kids/> (accessed July 5, 2016).

kissing another man by his roommate. This violation of privacy combined with family issues Clementi was facing eventually drove the young man to take his own life by jumping off the George Washington Bridge³⁴. In contrast to Clementi's suicide, Cooper is ultimately pulled off the bridge railing by a traffic cop and, in a discussion I had with Levithan, he made sure to note that there are police officers who are directly tasked with doing just that³⁵.

3.3 Creation of the libretto

Adapting a nearly 200-page book into an evening-length musical work seemed a difficult task. Aside from a few diegetic songs the book references as being on the radio or playing in a dance club, there isn't any music explicitly mentioned to reference in a musical adaptation. This meant that I would have to create a libretto which distilled the literary work into something I could use when I began to compose. In order to do this I undertook an exhaustive deconstruction of the various storylines; a process I began to call “exploding it out and putting the pieces back together.” The four storylines don't happen in a linear fashion because the Chorus's gaze constantly shifts from one narrative to another so, in order to keep things organized, I constructed a master document in which I kept the stories separate. This file—which eventually topped 20,000 words—was made up of verbatim quotes from the book or thoughts that occurred to me during the process

34 *The New York Times*, “After Gay Son's Suicide, Mother Finds Blame in Herself and in Her Church,” <http://www.nytimes.com/2012/08/25/nyregion/after-tyler-clementis-suicide-his-parents-make-painful-changes-in-the-search-for-why.html>, August 24, 2012 (accessed July 13, 2015).

35 David Levithan, interview by author, Minneapolis, June 18, 2016.

of constructing the libretto and it allowed me to see the important events in each of the four stories as well as the events that I thought I could excise in order to make the narrative something that would yield the 50-minute piece the TCGMC was commissioning.

The original terms of the commission were that I was to place an emphasis on the character that the chorus portrayed. The TCGMC wanted to make sure that the adaptation made the choral ensemble the star of the show and, since the novel is primarily written in the third person as narrated by the Chorus, there was plenty of material to give them. However, this became a huge problem because there was simply *too much* for the 50-minute work the ensemble wanted. Solving this problem became about two things: subtracting characters and/or conflating their stories with others'.

The first characters to go were the ancillary ones; characters which didn't necessarily drive the plot. Harry and Craig's female friend, Smita, has a few interactions with them as she helps film *The Kiss* but has no real influence on the events. She was the first to go and her videotaping of the event—a requirement to prove they have broken the record—was livecasted on the Internet and archived on a website such as YouTube instead.

The more important of their two friends who help with *The Kiss* is a gay boy named Tariq. His violent assault outside a movie theater serves as the catalyst for Harry and Craig coming up with the idea for *The Kiss* and he has a fateful run to Craig's house

at the end of the book but, other than these two dramatic events, Tariq doesn't have much bearing on the plot. However, the motivation for The Kiss still needed to be in the story so, in order to preserve this, I had the assault happen to Harry instead.

Another minor character which had to go was Tom Bellamy, a history teacher at Harry and Craig's high school. He is one of the adults in the story who have signed on to “chaperone” The Kiss and is also an out gay man. In a particularly touching moment, the Chorus recognizes him walking up to take his shift watching over the boys and recalls how he was there for them as the men in the Chorus lay dying of AIDS so many years ago. He serves as a sort of “mortal protector” of the next generation of gay kids, “minding the herd,” so to speak. As he is the real world embodiment of the Chorus his story was not easy to let go, but it wasn't important enough to warrant the minutes it would take to tell it.

If you were to ask fans of the book what they thought the biggest difference between the plot of the book and the plot of my musical work was they would likely say that my piece is missing the entire story of Neil and Peter. I did just as much exhaustive cataloging of their story as I did the other three but, in the end, they don't serve to advance the plot forward. Cooper's story was important because it gave voice to some of the struggles that LGBT youth face in the world, Avery and Ryan's was an opportunity to talk about the experience of a transgender person (something that the conductor of the TCGMC felt was very important), and Harry and Craig's kiss was the origin of the title of

the book. However, Neil and Peter's experience was about being in a stable relationship and, aside from some *very* teenage drama involving Neil's mother's seeming denial of his sexuality, the overall plot didn't seem to suffer from Neil and Peter's absence.

Once I had made those changes I decided to focus on the narrative voice of the Chorus. Since it doesn't consist of individual voices—the various members don't even have proper names—it was important to find a way to have the prose narration which advances the story occur. For this I fell back on my love of Handel oratorios and decided to make the libretto about *recitative* versus *aria*. The *recitatives* would be in prose in order to move the storyline forward (I didn't know yet if I wanted them sung or spoken) and the *arias* would have more poetic text that the chorus could ruminate on.

In order to see how some of the earlier works in the oratorio genre used a chorus like this, I looked at examples from a few different composers: Felix Mendelssohn's *Elijah*³⁶ and George Frideric Handel's *Messiah*³⁷. Once I decided that the Narrators would be spoken roles, I consulted more recent works that used this element: *El Niño* by John Adams³⁸ and Leonard Bernstein's *MASS*³⁹.

Based on my research and the speed at which I felt the plot would need to unfold,

36 *Mendelssohn: Elijah*, Atlanta Symphony Orchestra and Chorus, Barbara Bonney, Florence Quivar, Jerry Hadley and Thomas Hampson dir. Robert Shaw, Telarc 2CD-80389, 1995.

37 *Messiah: George Frideric Handel*, Royal Philharmonic Orchestra, Jennifer Vyvyan, Monica Sinclair, Jon Vickers, and Giorgio Tozzi dir. Sir Thomas Beecham, RCA Victor 09026-68159-2, 1959.

38 *John Adams: El Niño*, Deutsches Symphonie-Orchester Berlin, Dawn Upshaw, Lorraine Hunt Lieberson, Willard White, Theatre of Voices, London Voices, and Maîtrise de Paris dir. Kent Nagano, Nonesuch 79634-2, 2000.

39 *Leonard Bernstein: MASS*, Norman Scribner Choir, Berkshire Boy Choir, Alan Titus, other vocal soloists, and instrumentalists dir. Leonard Bernstein, Sony Classical SM2K 63089, 1971.

I decided to create four narrators and task each with a single storyline. Narrator 1 told Cooper's story, Narrator 2 had Avery and Ryan, Narrator 3 told the story of the Kiss, and Narrator 4 was the mouthpiece for the Chorus. This seemed like an effective way of keeping Levithan's first person plural style of storytelling intact (it's one of the primary charms of the novel). This also addressed one of my biggest concerns about adapting the source material: how the events in the story would be conveyed to the listener. It didn't seem effective to have the events of the novel explicitly played out on stage by members of the chorus—not to mention that it might look absurd for adult men to be portraying teenage boys for nearly an hour—so having the Chorus tell the story to the audience in the same fashion as the source material seemed an ideal solution.

Once I made what I thought were the necessary adjustments to the characters and plot I put all the pieces back in an order as close as I could get to the book's, assigned lines to the various Narrators, and found places where I thought the chorus might comment musically. What I came up with was a 36-page libretto with nearly 16,000 words which seemed as if it was going to clock in at nearly 90 minutes.

The initial commission was for a 50-minute work, so I set out to do some even more judicious editing and began taking out more individual events from the three remaining storylines. Cooper's story lost his flustered meeting with a classmate at a local Wal-Mart, the verbal assault that Avery and Ryan experience on their second date was removed, and a moment during the night when someone harasses Harry and Craig by

lobbing a raw egg at them also hit the cutting room floor. The resulting new draft was only 3,000 words shorter so I decided to ask a friend with a master's degree in Creative Writing, Eric Grant, if he might take a look at what I had and offer some advice about getting the narration cut down. He describes his role in the collaboration as follows:

The challenge with any adaptation is staying as true to the source material as possible while adding something that makes it personal to the person adapting it. This was especially true with *Two Boys Kissing* as the soul of the book means so much to the LGBTQ community, and to stay loyal to that soul in the music was vital. So after numerous drafts, a few arguments, and some silent apologies to Mr. Levithan for cutting out parts of the book, we captured a message in the libretto that [Josh] felt his music could really amplify—and the results are better than I could've hoped for. There is still the distinct feel of Mr. Levithan's book, but it's been framed in a way that makes it distinctly [Josh's] vision as well⁴⁰.

After Eric got through with a draft of his own he had trimmed the Narrators down to two named Robert and Matthew⁴¹ instead of my four anonymous ones in order to allow them to have a conversation with one another rather than just parroting the events of the story at the audience⁴², a leaner conflation of a few events, and an even more primary role for the Chorus (which the commissioning party liked). The final draft of the libretto that he and I produced was 28 pages and half as many words as the previous one. The piece would likely be clocking in a bit over the 50-minute mark, but both the Artistic Director of the TCGMC and I were satisfied with it.

Since the narrative of the book consisted of contrasting episodes in which the

40 Eric Grant, correspondence with the composer, July 18, 2016.

41 This was a nod to the real-life, college-aged men who broke the world record for the longest kiss and served as inspiration to the author, Bobby Cenciello and Matty Daley.

42 In the first production of *Two Boys Kissing* the TCGMC chose to use six actors, each pair of which were responsible for one of the three storylines.

Chorus “checks in” with the different boys' stories, our final structure mirrored this by yielding 33 “movements” separated into four larger sections (Table 1). Those sections corresponded with the three days over which the story happens (with Friday labeled “Prologues”) followed by a section of epilogues in which the Chorus talks about their wishes and advice for future generations of LGBT kids.

Table 1. List of movements for *Two Boys Kissing*.

| | |
|---|------------------------------------|
| <u>Prologues</u> | <u>Sunday</u> |
| 1. Openings | 18. Narration 4 |
| 2. Chorus for Sleeping Boys | 19. Song for Some of Us |
| | 20. Twenty-four hours |
| <u>Saturday</u> | 21. Narration 5 |
| 3. Wake up! | 22. Hymn from the closet |
| 4. Cooper's discovery | 23. Chorus for Strength |
| 5. Chorus for Boys Driving Cars | 24. Narration 6 |
| 6. The reason | 25. Cooper leaves town |
| 7. Narration 1 | 26. Over and over again |
| 8. Chorus for the Sky | 27. Narration 7 |
| 9. <i>Narration 2</i> | 28. Song for That Kid Out There |
| 10. Cooper hits delete | 29. Countdown |
| 11. Narration 3 | |
| 12. Craig's mother shows up | <u>Epilogues</u> |
| 13. Song for Some of Our Parents | 30. Chorus for when the time comes |
| 14. Chorus of the Body | 31. Chorus for Two Boys Kissing |
| 15. Fourteen minutes | 32. In between |
| 16. Harry and Craig kiss into the night | 33. Make more than dust |
| 17. Chorus for a sleeping boy | |

CHAPTER 4

The Compositional Process

Due to the time constraints of the commission—I had less than 18 months from signing the contract to the premiere—I would have to figure out how to write an hour's worth of music in a very short time⁴³. However, I also had to take into account the fact that the TCGMC was going to record it a month before the premiere so they could have the album available for purchase so those 18 months were actually more like 16. Since I would be dealing with rehearsal time constraints, my primary focus in beginning to write music would have to be the parts that the Chorus would be singing. I would finish those and send them off in a piano/vocal score as the parts of the libretto that were primarily spoken narration took shape.

One of the challenges of working with a choir made up of amateur singers from all ages and walks of life is that the music has to be accessible but still compelling and, as the singers aren't paid (and in some cases actually pay dues to be in the ensemble), the rehearsal process couldn't feel laborious. My experience with the men's chorus repertoire is that it can sometimes rely too heavily on what I call the TTBB “Wall of Sound⁴⁴”. By this I mean that there are entire pieces that are made up of solely homophonic, 4-part

43 At the time I also had commissions from the Boston Gay Men's Chorus to write a 25-minute work for chorus and chamber orchestra as well as an *a cappella* piece for the Minneapolis-based ensemble, The Summer Singers.

44 Obviously not the recording technique pioneered by Phil Spector. “Wall of Sound” is just what pops in my head every time I've been bored with too much constant homophonic TTBB music.

writing with no variation. For a lengthier piece like the one the TCGMC envisioned in their commission I felt that I would need to find that variation in order to not bore the audience (or myself), so I made the following mental list (Table 2):

Table 2. List of possible choral textures for *Two Boys Kissing*.

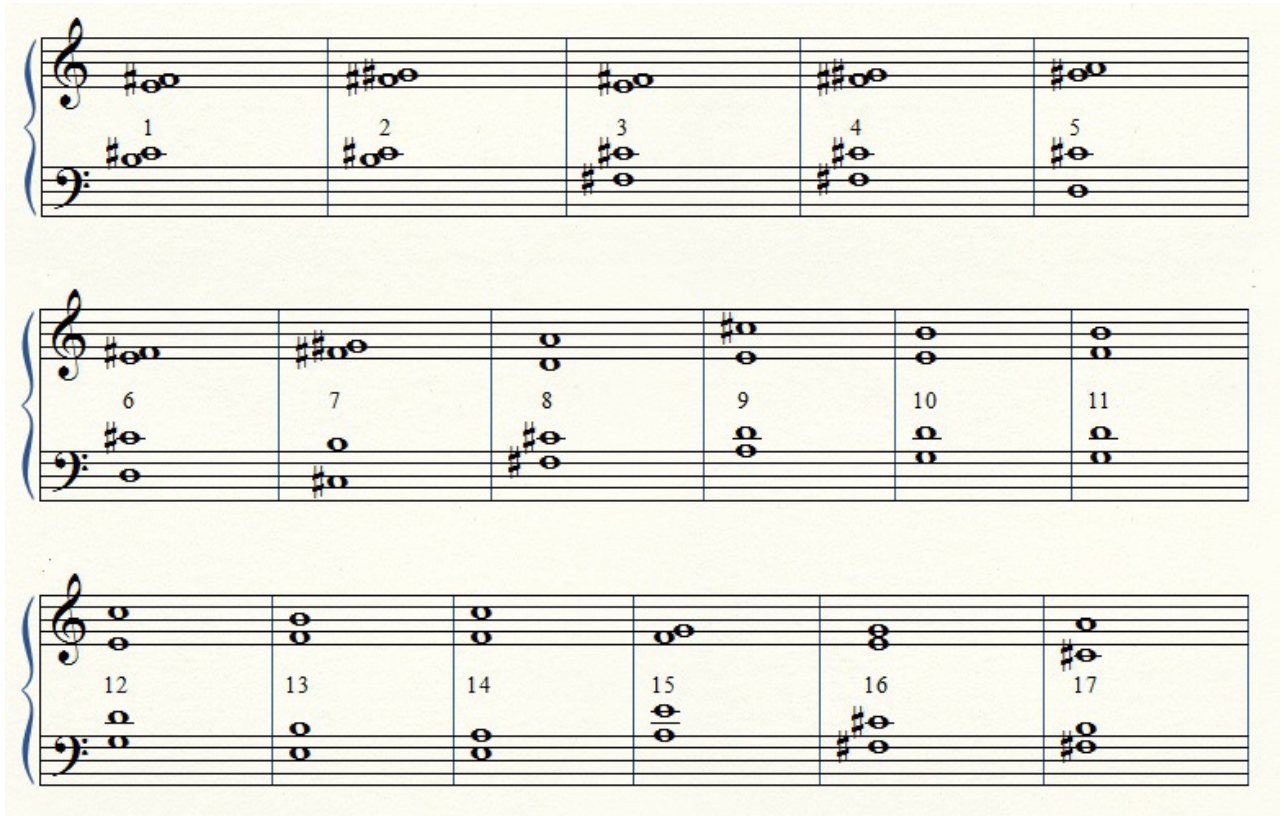
| |
|--|
| 4-part TTBB “Wall of Sound” |
| Two, three, or four parts homophonic or contrapuntal |
| Unison (chant) |
| Accompanied v. <i>a capella</i> |
| Falsetto |

Since I was basing the structure of the piece on the oratorio genre and the role of the Chorus was to comment on the events of the story, it seemed natural that their material be more lyrical in contrast to what the Narrators were going to be given and, in some cases, firmly rooted in the songwriting tradition that amateur choruses can sound so successful at performing. However, since I was concerned with textural variation I didn't want to have the piece to *only* be rooted in that tradition.

I entertained a few different ways of generating material but the method which I felt would be the most expedient was to base the entire oratorio on a sequence of chords. These chords and the order in which they occurred would govern the work in a fairly strict way that would eliminate a lot of choices for me when I eventually sat down to write. This was a practical decision as it would allow me to write faster and meet my approaching deadline. This Primary Chord Sequence—17 in all—occurs in every

transposition throughout the course of *Two Boys Kissing* but, for the sake of brevity, only the transposition which begins with the lowest note as a B-natural is listed here (Figure 2).

Figure 2. The Primary Chord Sequence



The Primary Chord Sequence had elements of diatonicism—chords 11 and 12 form a dominant progression ($V^7 \rightarrow I^9$) in the key of C and chords 8 and 9 imply a progression of $IV^6 \rightarrow I$ in the key of A (albeit with some added “color” notes)—and, thus, would be easier for amateur musicians to “hear” since the consonant harmonies would be

somewhat familiar. However, over an hour of purely diatonic music seemed as if it might get boring so there are elements in the sequence which are dissonant as well (chords 13 through 16 in particular). In case there were long sequences of narration in which the harmonies moved quickly, it was also important that the Primary Chord Sequence could start over somewhat seamlessly. This is why the first and last members (chords 1 and 17), although voiced differently, are exactly the same except for a single pitch.

Another primary element of the book which I felt had to somehow be portrayed in the music was that of the two different worlds in which the action takes place: the world of the living which the boys inhabit and the world of the dead which the Chorus inhabits. I had been analyzing a lot of Philip Glass's music at the time and ran across the first movement of his 1982 composition, *Glassworks*, which he titled "Opening" (Figure 3). The constant 3-against-2 which happens throughout the movement's six minutes of music form a beautiful, interlocking, and kaleidoscopic pattern when heard together but the right hand and left hand never play simple or compound time together. This seemed like the perfect metaphor for the world of the boys and the world of the Chorus; always seemingly working in congress with one another but never quite meeting up. Consequently, the first movement of *Two Boys Kissing* deploys this same rhythmic pattern and, in tribute to Glass's work, is called "Openings"⁴⁵ (Figure 4). This three-against-two rhythm occurs throughout *Two Boys Kissing* in various tempi and registers.

45 The plural form of this word is due to the fact that there are multiple storylines which begin here.

Figure 3. “Opening” from *Glassworks*, mm. 1-8⁴⁶.



Figure 4. “Openings” from *Two Boys Kissing*, mm. 1-8.

Figure 4 shows a musical score for the "Openings" from *Two Boys Kissing*, measures 1-8. The score is in 4/4 time, key of B-flat major. It features a piano introduction with a tempo of 85. The music consists of continuous eighth-note triplets in both hands, marked "p".

Once the piano/vocal score had been composed and as the narrative portions of the libretto became locked by myself and my co-librettist, I needed to begin the

46 Philip Glass, “Opening” from *Glassworks*, (Dunvagen Music: Bryn Mawr, PA: Presser, 1982, c1984).

orchestration process. The terms of the commission were that the chorus be accompanied by a chamber ensemble whose instrumentation was to be chosen in consultation with the Artistic Director of the TCGMC.

In the summer of 2015 I was taken on a 10-day tour of Israel and Turkey with the Boston Gay Men's Chorus so, by the time it came to choose an instrumentation for *Two Boys Kissing*, I knew the challenges I was going to be facing with such a large group of only tenors and basses. I had also heard a wonderful album of music called *So There*⁴⁷ which piano-based singer/songwriter Ben Folds made with the chamber ensemble yMusic. Their instrumentation of flute, clarinet, trumpet, violin, viola, and cello seemed as if it might be the right combination of treble-heavy ranges and bright instrumental colors to combat over 100 men's voices. The TCGMC already had a staff accompanist to play piano and the Artistic Director suggested we add a contrabass to fill out the low end and, after we agreed on adding a percussionist, that set our final instrumentation (Table 3). We would have the lush sound and full range of strings, the dexterity of woodwinds, the power of a brass instrument, and the colors of a percussion section. There was some discussion about adding an oboe and a horn, but budgetary issues were a concern.

47 *So There*, Ben Folds, yMusic, Giancarlo Guerrero, and the Nashville Symphony. New West Records NW6337, 2015.

Table 3. Instrumentation for *Two Boys Kissing*.

| |
|--------------------|
| Flute |
| Clarinet in B-flat |
| Trumpet in B-Flat |
| Percussion |
| Piano |
| Violin |
| Viola |
| Cello |
| Bass |

During the pre-composition period I felt it was a good idea to come up with a defined role for the orchestra because I didn't want it to sound to the audience as if it were just obligatory accompaniment. I had entertained ideas about how the various sections of the instrumental ensemble—strings, winds, and percussion—might correspond with the three boys' storylines but I felt that might feel somewhat boring as each instrument would then be locked into a role. Instead, I settled on the notion that the instruments might exist in the same world as the Chorus and only come in during a movement in which the chorus sang. This idea came from a masterclass I attended a few years ago in which the lecturer relayed an anecdote about how the composer Dominick Argento had once told him that if a composer has a libretto in which parts are spoken, then there is no reason for other parts to be sung. What I thought that bit of advice might be getting at is that the different “sound worlds” that spoken text and sung text inhabit are aurally disconnected from one another and that the transition between the two can be jarring. It reminded me of the instances in which I've heard pieces that have narration—typically amplified using a microphone and speakers—and the narrator either comes in or drops out. The transition

from amplified sound to acoustic sound nearly always took me out of the experience the composer was trying to craft and I've felt somewhat averse to ever using spoken narration ever since. In order to familiarize myself with pieces outside the oratorio genre that had large sections with spoken narration I listened to pieces like Aaron Copland's *Lincoln Portrait*⁴⁸ and Leonard Bernstein's *Symphony No. 3: Kaddish*⁴⁹ and, although the transition between amplified sound and acoustic sound wasn't as jarring as I remembered because of the ways in which sound engineers can mix recordings, I was still reminded that I would need to attempt to solve this problem for the work's four scheduled *live* performances.

The solution I came up with in order to “blur the lines” between the acoustic singing of the Chorus and the amplified speech of the Narrators was the orchestra. They would only be used in the movements of the oratorio in which the chorus was singing. This would have them inhabiting a sound world distinct from that of the Narrators instead of sharing it and calling attention to the difference between amplified and acoustic vocal sound. It would also further serve to divorce the Chorus from the world of the living and seemingly elevate their singing into a different musical space from the accompanied narration.

48 *Appalachian Spring*, Melvyn Douglas, Boston Symphony Orchestra, and Serge Koussevitzky. Dutton CDEA 5021, 1940-1946.

49 *Bernstein Conducts Bernstein: Kaddish & Chichester Psalms*, Felicia Bernstein, Jennie Tourel, Columbus Boychoir, Camerata Singers, New York Philharmonic, and Leonard Bernstein. Sony Classical SMK 60595, 1964-1965.

Figure 5. Percussion setup for TCGMC's recording session of *Two Boys Kissing*.



Photo credit: Paul Nixdorf

With that I had the full measure of constraints for writing the piece: narration would only be accompanied by piano and the orchestra would only be used if the chorus was singing. There were instances in which I departed from these commandments for dramatic license, but having these two measures in place moved options off the table and helped me work faster.

CHAPTER 5

Analysis

5.1 Use of Different Choral Textures

As I mentioned before, I made a mental list of the different textures I could get out of a choral ensemble made up of only men's voices (Table 2). When I began composing *Two Boys Kissing* I didn't make a checklist to make sure that I used every one of these textures and in some cases—as in the use of the falsetto range—I didn't end up using them at all. The 4-part, homophonic, “Wall of Sound” I had been so concerned about overusing ended up in only two prominent passages (both of which turned out to be *a cappella*): mm. 35-45 in No. 32 (Appendix B, pp. 327-328⁵⁰) and No. 22, “Hymn from the Closet” (p. 241).

Examples of homophonic and contrapuntal singing in a two-part texture can be seen in No. 1, mm. 139-192 (pp. 99-108) and No. 23b (pp. 243-253), respectively. I found that this equal tenor/bass division allowed for greater clarity of the words as they were sung by the ensemble. This was a concern because I knew beforehand that the TCGMC would not be using supertitles in their performances.

A three-part division of the ensemble has always been problematic for me as a composer because a men's ensemble isn't usually divided in that way. There are four sections: tenors (1 and 2), baritones, and basses. A three-part division always requires

⁵⁰ From here on out I'm going to be referring to page numbers of *this* dissertation document.

special dispensation in rehearsal and, thus, takes time away from learning repertoire. However, there were a few instances in *Two Boys Kissing* where I decided to employ it. The most prominent example is found in No. 33, mm. 62-78 (pp. 341-345). Here I used it because of the natural, building expansion from unison, to two-part, to three-part voicings that the harmonies undergo throughout the ensuing stanzas of the text. In this three-part passage, I dropped the orchestration down to just the winds—flute, clarinet, and trumpet—to allow for more text clarity.

The four-part contrapuntal texture is one that I almost never employed due to the fact that, in a TTBB ensemble, all of the ranges are tightly packed together. Conservatively, there are only about two octaves and a third—D2 to G4—that are generally usable and dividing that among four voices means that clarity of line and text is a concern; the lyrics can be completely obscured and the vertical harmonies are all the listener can hear. I decided to use this to my advantage during No. 26, “Over and Over” (pp. 263-268, mm. 24-50). This movement occurs after the Chorus watches Cooper attempt suicide and one of the narrators comments that every time they are made to watch an LGBT child end their life that the men of the Chorus “die over and over again” (a line taken directly from the book). The text for this movement consists of the repetition of the final four words of that quote so the four-part, contrapuntal harmonies wouldn't need aural clarity for the listener to know what the chorus was singing; the music could then concern itself primarily with the harmonic content. This was also a particularly

emotional moment for a lot of audience members I spoke with after the performances.

One of the first times I can remember encountering a chorus of men singing was in 1990 as a 10-year-old riding the school bus and hearing the German pop group Enigma's song, "Sadeness (Part I),"⁵¹ come over the radio. In it a group of monks is heard chanting in unison over an electronic beat. This song forms some of my earliest memories of the male voice so, whenever I'm asked to compose something for a group of tenors and basses, I nearly always use this texture. Due to the sheer number of singers performing a given line it (a) can cut more effectively through a larger instrumental ensemble—or a smaller group playing loudly—and (b) the clarity of the lyrics is heavily amplified for the listener. This is why you find plenty of unison or, in some cases two-part writing in works for chorus and orchestra. A prominent example of this in *Two Boys Kissing* occurs in mm. 79-86 of No. 1, "Openings," when the chorus sings the words "It was an exquisite irony: Just when we stopped wanting to kill ourselves, we started to die." (pp. 88-90). The chorus begins in unison so the listener can clearly hear the heartbreaking text.

The *a cappella* texture has been, in my experience, underutilized in the repertoire written for gay men's choruses. This is likely because, as a chorus consisting primarily of amateur singers, tuning can sometimes be an issue. However, because it is seldom used meant to me that, when it is, it can be striking. I rarely used this texture because of the

51 *MCMXC a.D.*, Enigma, Charisma Records, 1990.

pragmatic aspects of having accompaniment for an amateur chorus but, I felt it warranted having only the chorus singing for No. 22, “Hymn from the Closet,” (page 241) as the lyrics, taken verbatim from the book, are especially poignant:

If you put enough closets together, you have enough space for a room.
If you put enough rooms together, you have space for a house.
If you put enough houses together, you have space for a town,
Then a city,
Then a nation,
Then a world.

This entirely *a cappella*, homophonic hymn is also of note because it contains some particularly challenging harmonies for an amateur choir. Over the course of its 33 measures they rigorously traverse the first nine chords of the Primary Chord Sequence in its E-natural transposition.

5.2 Spoken Narration and Underscoring

One of the primary challenges of composing *Two Boys Kissing* was figuring out how to notate the spoken narration. Since the Narrators were mainly going to be accompanied only by the piano vamping through the Primary Chord Sequence, it seemed a practical idea for the pianist to be able to see when they should move on to the next chord instead of just receiving a cue from the conductor. For this reason I notated the dialogue the narrators were speaking in boxes over each vamp in the piano part. If the line was short enough I included all of it but, if it were longer, I might only give the first portion followed by an ellipsis followed by the final portion of the line (Figure 6). I

spoke with a colleague who had a lot of experience playing keyboards in pit orchestras and, when I showed him how I had attempted to solve the problem of showing when to transition to the next vamp he said, “Yeah, this is great. We usually get way less than this!”

Figure 6. “Narration 5,” mm. 1-7, from *Two Boys Kissing*

quarter = 120

Piano

mp

Leo.

Avery pulls into Ryan's driveway... You wanted to talk?

It sounded so good... You country boys and your canoes.

They drift in the water... if he can tell *a* story without telling *the* story.

4

Alright, tell you what... Not too rough compared to some.

Alright, tell you what... Not too rough compared to some.

Yeah, I wish it'd gone... but, you know, I'm not a girl.

Okay, I didn't really expect... it's not like you were born a fish or anything, right?

5.3 Influence of the Broadway Musical Style

Table 4. List of Songs in *Two Boys Kissing*

| |
|--|
| No. 13, “Song for Some of Our Parents” (pp. 177-189) |
| • D-flat major throughout. |
| No. 19, “Song for Some of Us” (pp. 208-226) |
| • E minor throughout. |
| No. 28, “Song for That Kid Out There” (pp. 273-286) |
| • D major throughout. |
| No. 33, “Make more than dust” (pp. 329-355) |
| • C-major with a whole step modulation up. |

Repertoire of the Broadway tradition can sometimes make up a large (but not necessarily primary) part of a performance by a gay men's chorus. This could be due to any number of historical, sociological, or psychological reasons which are far too complicated to write about here but the fact remains: these ensembles are steeped in this tradition and it's something they are good at performing. Because of this I wanted to make sure to put a few “songs” in the oratorio. By referencing the idiosyncrasies of this repertoire—strophic structures, rhyme schemes, etc.—they would both be using skills the ensemble was already adept at as well as serve as an expressly diatonic contrast to elements of the Primary Chord Sequence which didn't necessarily have stable diatonicism. Although some of the chorus's music throughout has diatonic and song-like elements, there are only four movements which have the clearly-defined, strophic structures and rhyme schemes that are the hallmark of many musical theater productions. Most contain only the I, IV, V, and vi chords and, with the exception of the ascending

whole-step modulation in No. 33, “Make more than dust,” they all adhere to one key throughout. In three of the four, I have gone so far as to explicitly refer them as “songs” in their titles (Table 4).

Conclusions

Two Boys Kissing is a significant moment in my career as a composer for many reasons. It is the first time I've been commissioned to write an evening-length work, the first time I've adapted a literary work into a libretto, and the first time I've seen a work of mine staged in a dramatic fashion (Figure 7). It required bringing to bear all of the knowledge I've gained as a composer writing for the voice over the last 15 years, but also required me to write for instruments in a convincing and effective way. The work is musically successful because the major thematic elements—the Primary Chord Sequence, song structures, and the spoken narration—stay consistent but not boring (hopefully) throughout the work's 70-minute length. Not only was the TCGMC able to rehearse and record it successfully, but it was met with standing ovations all four times it was publicly performed so it seems to have connected with its intended audience and the risk the ensemble took in commissioning a composer—one who doesn't have a literary degree—to adapt a novel into something musical for them was hopefully worth it. Jeffrey Heine, the Executive Director of the TCGMC, summed up his thoughts on how the collaboration ended up:

Twin Cities Gay Men's Chorus has a history of working with composers to create new choral works that tell the stories of our community through music. This process of collaboration is always fun and rewarding, to go through the act of discovery and sharing as a composer presents their vision that will be expressed by the voices of over 150 men. But *Two Boys Kissing*, and working with Josh, was extra special for all of us. Many of our singers had a very deep, personal response to the music the first time they sang it. Josh got to the heart of the source material. Where the book takes a while to find its themes, Josh takes you there from the start. It's an emotional experience for the men of the chorus and the audience. It has been a pleasure to collaborate with Josh and we are so proud to have been able to present it to our audiences⁵².

Figure 7. TCGMC performs *Two Boys Kissing* in Ted Mann Concert Hall in Minneapolis, June 17, 2016.



Photo credit: Paul Nixdorf

In July of 2016 I attended the Gay and Lesbian Association of Choruses Festival in Denver, Colorado with my husband, Robert. There were over 6,600 singers there—the vast majority of which were LGBT individuals—and Boettcher Concert Hall in the Denver Performing Arts Center was packed for the performance of *Two Boys Kissing* on July 5 (Figure 8). Due to the history of discrimination and hatred that LGBTs can face, they can bring a lot of traumatic experiences to the ways in which they interact with each

52 Jeffrey Heine (Executive Director of TCGMC) correspondence with the composer, July 18, 2016.

other and works of art aimed at giving voice to their life experiences so, for me, it was important that the work be *emotionally* successful as well. I took the fact that I was writing something for this audience *very* seriously—even more so than many of my other commissions—and it seems to have paid off in the four live performances I witnessed. In every case I observed more than one chorus member openly moved to tears while they performed. I walked out of the performance in Denver to find a woman sobbing in the lobby. I said, “You look like you might need a hug,” and we embraced for a solid 30 seconds while she cried into my suit jacket. Gerald Gurss, the Artistic Director of Charlotte, North Carolina's LGBTQA choir, One Voice Chorus, sent me a note that said:

Having had close friends who were taken by HIV/AIDS, I was extremely moved by the concept of [the Chorus.] I remember being given advice from them on topics from dating to always remembering those who'd gone before to advance LGBT rights. [*Two Boys Kissing*] brought those friends back to me. I sat in the Denver audience sobbing most of the hour⁵³.

At the third performance in Minneapolis a rail-thin man came up to me afterward and gave me a hug. He told me he had been HIV-positive for decades and survived three bouts with cancer and said, “I'm one of the ones who stayed behind.” He was referencing a line I wrote in the final verse of No. 19, “Song for Some of Us,” that the Chorus sings:

Some of us, they stayed behind.
They think of us most every day.
They watch over you with us in mind.
They survived to show you the way.

For him, it provided a safe space to grieve his friends and look toward the future. As an

53 Gerald Gurss (Artistic Director of One Voice Chorus) in correspondence with the composer, July 10, 2016.

LGBT individual myself but, more importantly, as a human being who places an emphasis on having empathy for others, I can't think of anything better to put my time and compositional talents toward than what that gentleman experienced during the 70 minutes of *Two Boys Kissing*.

Figure 8. TCGMC performs *Two Boys Kissing* in Boettcher Concert Hall in Denver, July 6, 2016.



Photo credit: Jeffrey Heine

APPENDIX A – Libretto

Two Boys Kissing

An Oratorio for Men's Voices and Instruments

By Joshua Shank

Libretto adapted by the composer & Eric Grant

Based on the novel, *Two Boys Kissing*, by David Levithan

Characters

CHORUS

- Two soloists are used for No. 28, “Song for That Kid Out There”

ROBERT – narrator played by an actor

MATTHEW – narrator played by an actor

GLORIA – played by an actor. She is Craig's mother who shows up for a brief (but important) scene.

Notes

- Whenever a line appears in bold for the CHORUS, it is sung. Everything else should be spoken.
- If possible, NARRATORS should be performed by professional actors. They should be mic'd.
- Sometimes the actors speak to each other, sometimes to the audience.
- The world the cast is observing is directly in front of them. Whether or not they actually make direct eye contact with the audience is up to the director.
- The CHORUS should not perform in a choral “formation;” just scattered around the stage, if possible. Obviously this depends on the performance space.

PROLOGUES

1. Openings

(It is night time. The light is low.

CHORUS enters during the introductory music. They greet one another as friends greet each other at a mutual friend's funeral; sadness wrapped in the joy of an appreciated life stolen too soon.

One by one they take their spots on stage. They face the audience.

The NARRATORS gradually step out of the CHORUS as the music draws to a close.)

CHORUS

You can't know what it was like for us now—you will always be one step behind. Be thankful for that. You can't know what it was like for us then—you will always be one step ahead. Be thankful for that, too.

ROBERT: We're just shadows.

MATTHEW: If you're a teenager now, I doubt you knew us.

ROBERT: We are your uncles, your angel grandfathers, characters in a play.

MATTHEW: We are the ghosts of the remaining older generation.

ROBERT: If you're a teenager now you might not know the way we died.

MATTHEW: It's the living part that mattered more, anyhow.

ROBERT: It wasn't that long ago was it, when so many of us got sick?

MATTHEW: But these are stories from your life.

ROBERT: And ours.

MATTHEW: All we ask is that you remember the way we lived and died.

ROBERT: It's 8:43 on a Friday night and Cooper Riggs is in his room, alone, feeling nothing.

MATTHEW: I know those eyes.

ROBERT: Yeah, the eyes that reflect the flat, dull world he's been living in for so long. So what does he do?

MATTHEW: He gets online, of course.

ROBERT: And why not? He's only 17 now, but online he can be anything, anything anyone needs him to be. He has fake profiles, photos and imaginary histories, and he filled his conversations flirting with men, making promises he'll never deliver on.

MATTHEW: Small sparks in a lifeless world, I guess.

ROBERT: Just playing at life.

MATTHEW: We remember that, don't we?

ROBERT: Feeling our body wasting away, drifting away lying in rooms alone, feeling like nothing? Yes, we do.

CHORUS

It was an exquisite irony: Just when we stopped wanting to kill ourselves, we started to die. Just when we were feeling our strength, it was taken from us.

We know that some of you are still scared. We know that some of you are still silent. Just

because it's better now doesn't mean that it's always good.

MATTHEW: It's 9:03 on Friday night in a town called Kindling - an unlikely place for a blue-haired boy named Ryan and the pink-haired boy called Avery to meet.

ROBERT: Prom night.

MATTHEW: Look at them file in.

ROBERT: There's a little bit of everything here. Boys in tuxedos with flowers, torn hoodies, boys in ties as skinny as their jeans, V-neck T-shirts, boys who feel awkward wearing dress shoes. And girls...girls wearing the colors of the rainbow.

MATTHEW: There he is. The pink hair gives him away. And look at that. Sure enough, the blue-haired boy walking towards him. They came with other people but that didn't matter much anymore. They dance, and don't care about anything else besides each other.

ROBERT: Magical.

MATTHEW: I know how they feel, like the supernatural is natural, and wonderment comes from the most mundane moment, like a heartbeat or a glance.

CHORUS

Some of us applaud. Others look away, because it hurts so much.

ROBERT: Do you remember what it was like to meet someone new? The possibility? The hope? The naïve belief that love can show up in surprising little moments?

CHORUS

Love is painful, how could you ever wish it on anybody? And love is so essential, how could you ever stand in its way?

MATTHEW: It's 10:45 and Craig Cole and Harry Ramirez are at Harry's house making final plans for their record breaking day.

ROBERT: What record?

MATTHEW: They are going to break the record for the longest kiss. 33 straight hours.

CHORUS

We are excited for The Kiss tomorrow. We don't see how they can do it, but we are hoping they will.

ROBERT: Couldn't do anything like that in our day could we?

(Pause.)

MATTHEW: Who knows, no one ever tried.

CHORUS

We think of the boys we kissed. We think of the boys we loved, and the boys who didn't love us back. The boys who were with us at the end, the boys who were with us beyond the end.

2. Chorus for Sleeping Boys

MATTHEW: It's getting late, and eventually we all have to sleep.

ROBERT: Pink-haired Avery falls asleep with a phone number written on his hand. When his eyes open he will peek through the window to see a dewy sparkle covering the grass.

MATTHEW: Blue-haired Ryan falls asleep in a sleeping bag under the stars, thinking of a boy with pink-hair and marveling at how much tomorrow looks so different from yesterday. He doesn't notice the halo of dew that gathers around him as the night warms to morning.

ROBERT: Cooper is still awake though, isn't he?

MATTHEW: He's typing himself into other time zones, talking with men who are just waking up, men who are sneaking a moment from work. The things he says are sometimes flirty, sometimes graphic, whatever the man on the other end wants to hear. Sometimes, though, he just stares, hating them and hating himself. He falls asleep with his head on the keyboard, keeping the computer awake through the night.

ROBERT: This is an incomplete picture. You know that.

MATTHEW: I know. There are boys all over the world lying awake right now, hating themselves.

ROBERT: Just like some of us did when we were boys.

MATTHEW: Right now there are unlucky boys sleeping on benches and under bridges, lucky boys sleeping in shelters, which feel safe but certainly not like home. There are boys so damaged by love that they can't stop picking at their pain. There are boys who clutch secrets at night in the same way they clutch denial in the day. There are boys who don't think of themselves at all when they dream.

CHORUS

And men. There are men who do all of these things. And there some of them, fewer and fewer, who fall to bed and think of us.

MATTHEW: We fell into bed, one after another, but most of us would never get out.

CHORUS

We wish we could show you the world as it sleeps. Then you'd never have any doubt about how similar, how trusting, how astounding and vulnerable we all are.

CHORUS (full)

We no longer sleep, and because we no longer sleep, we no longer dream. Instead we watch. You have become our dreaming.

*(The music will eventually
fade out with the lights. The
cast is left to watch.
Wherever they are at, they
are not allowed to sleep.)*

SATURDAY

3. Wake up!

ROBERT: Harry wakes up excited. Today is the day of The Kiss. It's not future tense anymore. It's a day, like any other day, but not feeling like any day.

MATTHEW: Pink-haired Avery wakes up to find a phone number still written on his hand, and wonders what to do next. He doesn't have to worry, though. Blue-haired Ryan is already on it.

CHORUS

We smile at this...

4. Cooper's discovery

MATTHEW: I need Cooper to wake up though. Wake up!

(Sad music. We feel sorrow for the situation because we have seen it before. The actor playing the father must own this part)

ROBERT: The chair flies from under Cooper and he hits his head on the desk. His father is here, footsteps like thunder, words like lightning.

MATTHEW: "Is this what you do? When we're asleep. Is this what you're up to?"

CHORUS

Disgust. Revulsion. Anger. Rage

ROBERT: Cooper scrambles but it's too late. The monitor is still on and his father must've been reading over him while he was asleep.

MATTHEW: "Is this what you do in my house?"

ROBERT: His father grabs him by the shirt and pulls him up, hate in his eyes, his face a burning red glow.

MATTHEW: “Do you just go off and fuck men? Is that it? While we're asleep, you go out and fuck them? Is that what kind of whore you are?”

ROBERT: *Fuck. Whore.* Rage has its own language, doesn't it? Cooper's father pushes him against the wall and punches him full in the stomach. There's a horror in Cooper's silence as he struggles for breath. His mother comes running into the room and for a moment it's quiet. For a moment it seems like it might stop. There's a breath before the storm.

MATTHEW: (*screaming*): “Faggot! Disgrace! Whore! Pervert!”

ROBERT: Cooper tries to swing back, but it isn't enough. Blow after blow rain on Cooper's face and all he can see are tears and blood. His mother tries to break it up but the hate is too strong.

MATTHEW: “Get the fuck out of my house you fucking faggot!”

ROBERT: He's out the door driving in his car before he even realizes what he's doing.

MATTHEW: It only takes him ten seconds to leave his parents.

CHORUS

You spend so much time, so much effort, trying to hold yourself together. And then everything falls apart anyway.

5. Chorus for Boys Driving Cars

ROBERT: Remember that first date, practicing all the lines we might say?

MATTHEW: Ha! In the car, shower, wherever. Oh yeah. I remember.

ROBERT: Avery is in his car crossing the bridge on his way to Kindling, trying not to do exactly that, but making it sound like a performance anyway.

MATTHEW: I think Ryan is waiting for Avery, “not” practicing his lines too.

CHORUS

You will never forget what that feels like, that hope.

6. The reason

ROBERT: A lot of thought went into the location of The Kiss, and it was Craig who suggested the lawn in front of their high school. For so many reasons, this needed to happen in public.

MATTHEW: Craig's parents couldn't know. If they did, there's a chance he wouldn't go through with it. They've always had ways of breaking him—with silence, with disappointment, with disapproval. Their religious beliefs are stronger than any belief they have in him.

ROBERT: Harry's parents were cool, but he also had ways of getting broken, didn't he?

MATTHEW: A blow right to the chest, and one to his jaw. He never even saw it coming. Suddenly he was curled up on the ground to protect himself but kick after kick landed on his stomach, legs, and after a while, he couldn't even tell what hurt anymore. They laughed as they broke his ribs and fractured his jaw. The men were never caught.

ROBERT: They're never caught. Weren't in our day either.

MATTHEW: Just another fag getting what he deserved.

CHORUS

As Harry bled on the pavement, we felt ourselves bleeding too.

ROBERT: Harry would later say, "They beat the shit out of me. But you know what? I didn't need that shit inside of me. I'm glad it's gone."

CHORUS

People like to say that being gay isn't like skin color, isn't anything physical. But then it's a different chase. They say we always have the option of hiding. But if that's true, why did they always find us?

7. Narration 1

ROBERT: Cooper's driving fast, hating everyone and hating himself with a renewed rigor. Nothing adds depth to despair like the feeling you deserve it.

MATTHEW: It wasn't always like this. Let's be honest, nobody starts life hating themselves. There was a time he was happy, a time when the world meant something to Cooper. But high school confused things.

ROBERT: He came out, at first to someone he thought he could trust, but the rumors started quickly and his life began to fall apart. People he thought were friends pulled away. The dullness started to pervade the outside of his life and he spent more and more time on the computer. This wasn't really a choice; it was simply the one thing that was always there.

ROBERT: It all starts with an idea doesn't it?

MATTHEW: We watch protests on TV, read about bills passing in other States.

ROBERT: After Harry was attacked Craig thought about protests. About gestures. About making the world watch. Then he came up with the idea of The Kiss.

MATTHEW: It was icing on the cake that nothing in the rules prevented it. A kiss is a kiss, no matter who's kissing.

8. Chorus for the Sky

MATTHEW: The blue-haired boy smiles as he gets in the pink-haired boy's car. They say their hellos.

ROBERT: Huh, this isn't nearly as awkward as we expected.

MATTHEW: They hop in Avery's car and drive to the town's old relic of a miniature golf course. They talk and laugh as they make believe they're playing the game.

ROBERT: It comes more easily than either could've expected. By hole seven they're walking hand in hand.

MATTHEW: The sun isn't shining, but they don't notice. If anyone were to ask them later, they'd probably say it was.

ROBERT: One of the many horrible things about dying the way we died was the way it robbed us of the outdoor world and trapped us indoors.

MATTHEW: There were no decrepit golf courses to hold hands on. For every one of us who was able to die peacefully on a deck chair, blanket pulled high, as the wind stirred his hair and the sun warmed his face, there were hundreds of us whose last glimpse of the world was white walls and metal machinery, the tease of a window, the inadequate flowers in a vase, elected representatives from the wilds we had lost.

CHORUS

Our last breaths were of climate-controlled air. We died under ceilings. It makes us more grateful now for rivers, more grateful for the sky.

9. Narration 2

ROBERT: Today is the day! Are we all ready?

MATTHEW: Harry and Craig have taken their last proper bathroom breaks for the next thirty-two hours, twelve minutes, and ten seconds. In order to set the record, they have to record it, so the cameras are ready, and will be run in shifts by friends, never stopping, filed away to a hard drive. A stopwatch is produced. Friends have gathered. Harry's parents give the two boys two thumbs up. The clock hits noon.

ROBERT: Harry leans over and whispers into Craig's ear.

MATTHEW: I love you.

ROBERT: I love you too.

10. Cooper hits delete

MATTHEW: Cooper decides to leave. He knows he has some decisions to make.

ROBERT: He finally checks his messages...at least the first one.

MATTHEW: “You better get your ass back here right now if you know what's good for you! I will drag you back here myself if I have to...”

ROBERT: Cooper hits delete. Then he hits delete thirteen more times.

CHORUS

We want to shake him. We want to tell him what we learned from blunt experience:

Tempers can calm. Rage can wear itself out. Sense can return.

11. Narration 3

ROBERT: A few more hours pass, and Harry and Craig remain in their kiss. More people gather. Phones are out taking video. Videos are being uploaded online.

MATTHEW: It's going viral, as the kids say now.

ROBERT: Harry's feet start to hurt. He leans on Craig and shakes them out. Being upright for a long time isn't how the body is supposed to work.

MATTHEW: If only that was the most dramatic thing that could happen today.

ROBERT: Craig's eyes are closed but Harry's are wide open.

MATTHEW: This is how Harry sees her first.

12. Craig's mother shows up

ROBERT: Then Craig hears it. His name. His mother's voice. His name.

MATTHEW: She's a small woman, who until ten minutes ago thought Craig was on a camping trip for the weekend. She looks more confused than angry.

ROBERT: Craig wants to turn around. He wants to try to explain. But The Kiss is already too far along. He can't reset it.

MATTHEW: This isn't how it's supposed to be. He'd imagined coming out to his family after all this. Somehow, he believed it could be kept a secret until it was over. He'd have this big accomplishment, and whatever happened they wouldn't be able to take anything away from him, they wouldn't be able to erase anything he'd done.

ROBERT: I'm not sure, in the end, that he ever would've found the perfect moment.

MATTHEW: Their friends hand Craig a piece of paper and a marker to communicate. All the things he has to say boiled down to the essential.

ROBERT: Each of us had a first sentence

CHORUS

Each of us had a first sentence.

(The phrase "Each of us had a first sentence..." fans out through the CHORUS. Conductor cues MATTHEW when to begin the next phrase.)

MATTHEW: Each of us had a first sentence, and most of us found the strength to say it out loud to someone who deserved to hear it.

ROBERT: The second sentence of the truth is always easier than the first, and the third sentence is even easier than that.

MATTHEW: Suddenly you're speaking the truths in paragraphs, in pages.

(CHORUS slowly dies out. Conductor cues ROBERT to move on.)

ROBERT: Still, the only sentence that matters to Craig in this moment, he is unable to say.

MATTHEW: *I'M GAY, MOM. I'M GAY.* Did he say it out loud or just in his head?

ROBERT: Craig and Harry shift a little and Craig sees her eyes as she sees what's written on the paper, begins to understand what's happening in front of her.

MATTHEW: He's not sorry for being gay, but he is endlessly sorry that this is how she's found out. In hindsight he could've done things a bit differently.

ROBERT: Not being able to explain things makes Craig feels like a bystander to one of the most important moments of his life.

MATTHEW: The paper falls to the ground. His tears run down his cheeks, into their mouths.

ROBERT: We understand what it's like to be bystanders at the moments that matter most. To watch helplessly.

MATTHEW: Of all the people though, we needed our mothers to love us, our fathers to sit with us in white hospital rooms telling us "It's a lot to process".

ROBERT: We needed them on our side. Sometimes they were. More often than not, they weren't.

13. Song for Some of Our Parents

CHORUS

Some of our parents,
Were always on our side.
They were there to help
Every time we cried.

Some of our parents,
When they say loved us they lied.
They banished us
Instead of helping us survive.

Some of our parents
Shouted Scripture to our face.
We had to leave
Because home didn't feel safe.

Some of our parents,
When they found out we were ill,
They came rushing backseat
And endless tears were spilled.

Some of our parents
Only found us in that final fight.
It should've taken much less than that
To help them see the light.

Some of our parents,
The ones who didn't leave us for dead,
They started as dragons
But became dragon slayers instead.

14. Chorus of the Body

ROBERT: Avery should be floating from his day with Ryan, but a look in the mirror drags him down. He's worked so hard to change his body, to make it the right body, but he can't come close to loving it. No matter how strong Avery gets, there will always be this subterranean fear, this nagging shame. I want to whisper to him that the only way to free yourself from shame is to realize how completely arbitrary it is. There is power in saying, *I am not wrong. Society is wrong.* Because there is no reason that we should ever be ashamed of our bodies or ashamed of our love. He thinks it's because he was born in the wrong body, but I want to whisper in his ears that many of us were born in the right bodies and *still* felt foreign inside them, felt betrayed.

CHORUS

We completely misunderstood our bodies.

MATTHEW: It wasn't all hopeless was it?

ROBERT: Of course not, and yet we punish our bodies, berate them, hold them to an ideal that's deeply unfair. We needed to be beautiful by all the standards. When we were healthy, we were ignorant. We could never be content in our own skin.

MATTHEW: Avery feels all that and more.

CHORUS

We want to tell Avery, *breathe. Feel yourself breathe.* That is as much a part of your body as anything else.

Avery, you are a marvel.

MATTHEW: And he is. He may never believe it, but he is.

15. Fourteen minutes

ROBERT: For fourteen minutes, Craig's mother watches her son kiss a boy. Their eyes meet and they both start crying again, but it doesn't seem as desperate as before, as devastating. He needs her to say something.

GLORIA: "I need to get back home, your father and your brothers will be home soon, and I should be there."

ROBERT: It's clear from his eyes that Craig is listening, even though he's kissing Harry at the same time.

GLORIA: "I hope you realize that I am going to have to tell them what you are doing. If they find out from anyone else, it will be...worse."

ROBERT: He wants to say something. Anything. But Harry holds on tighter. He can hear everything.

GLORIA: "I love you, Craig. I am also very angry with you. To find out this way...it's not what I would have wanted."

ROBERT: It's only after she is gone, only after he pictures her alone, walking, that his vision draws back closer. For the first time since she arrived, he realizes how thick the crowd has become.

CHORUS

There are all these moments you don't think you'll survive. And then you survive.

ROBERT: The sun goes down and the crowd diminishes, the night air cooling the sweat, bringing a small measure of relief.

16. Harry and Craig Kiss into the Night

CHORUS

The world is quieter now.

MATTHEW: There are very few lights on at four in the morning. There are one or two night readers, one or two night wanderers, one or two night workers to be found. But most everyone else is asleep.

CHORUS

We are the ones who are awake.

ROBERT: Except on the front lawn of the local high school. There, two boys remain kissing. Muscles sore, mouths tired, eyelids weighty, Harry and Craig hold on to each other.

CHORUS

We know what it's like to need to hold on. We hold on to you. We hold on to life.

(The music stops. The lights go down.)

ROBERT: While the world sleeps, Avery sends a text.

MATTHEW: "Can we talk tomorrow?"

ROBERT: Ryan isn't sleeping either.

MATTHEW: "Any time."

17. Chorus for a sleeping boy

MATTHEW: At two in the morning, Cooper wakes up to the hum of gas station lights. His body is sore from trying to fit in. The seat belt has been digging in to his back, and for the first time in what feels like a lifetime, Cooper feels angry.

ROBERT: I don't think Cooper believes tomorrow will be better. Or any tomorrow. Not really.

MATTHEW: He is angry at his father, angry at his mother, but mostly he's come to feel that all this was inevitable, that he was born a boy who must sleep in his car.

ROBERT: We know what he feels.

MATTHEW: He despises himself. Despises what life has turned him into.

ROBERT: We know that anger. But he's too tired to do anything about it. Too tired to figure out a better place to be. Too tired to run away somewhere. So he stays in that back seat, contorting himself but never finding comfort.

MATTHEW: We felt tired too. Unable to sleep. Unable to live. Unable to leave.

ROBERT: Not in any way that really mattered. We would wake in the middle of the night. Sometimes there were tubes down our throats. Sometimes we were attached to machines that seemed more alive than we were. And there we were, trapped in those endless, unforgiving hours.

CHORUS

Unable to sleep. Unable to live. Unable to leave.

(The music stops briefly.)

SUNDAY

(Lights up.)

18. Narration 4

ROBERT: It's Sunday morning now, 18 hours in, and Craig and Harry are exhausted; to a degree we understand well.

MATTHEW: Hey, check it out. The camera crews are getting here.

ROBERT: I told you. It's gone viral.

MATTHEWS: They want to ask questions, want to get close. Harry and Craig had been thinking of themselves as a cause, but now they feel reduced to a curiosity. And they can't speak for themselves.

MATTHEW: A hard pounding on his windshield wakes Cooper up—someone telling him he needed to clear out of the gas station. His mind is slowly working up to something. He should be thinking about clothes, about a shower. He should be realizing that his parents are probably going to church this morning, giving him an opportunity to sneak in and get more things. He should be figuring out a next step. He should care.

ROBERT: He doesn't. His parents aren't going to change. The world isn't going to change. He isn't going to change. There's no real fight in him. So why try changing what's inevitable?

MATTHEW: There's always a choice though, isn't there?

ROBERT: Sometimes it's easier to just give in.

19. Song for Some of Us

CHORUS

Some of us, we didn't stop the fight.
Some of us thought to give up was to give in.
Some of us, we wore it like a birthright.
Sainthood, from suffering, with endless strength from within.

Live went on, in pain.
Inhumane, this way to leave.
Small reprieves; your hand in mine.
Intertwined, a life and a death.

Some of us, we couldn't help but yield.
Pain was reality, and struggle wasn't reason to stay.
Some of us had no strength left to wield.
Encased in a body, vitality draining away.

Death is hard, and painfully slow.
We let go, with nothing left to give.
The will to live, it lost us along the way.
Then the day when our bodies finally let us depart.

Some of us, they stayed behind.
They think of us most every day.
They watch over you with us in mind.
They survived to show you the way.

20. Twenty-four hours

MATTHEW: The crowd has started to count down the minutes until Craig and Harry hit the twenty-four-hour mark.

ROBERT: I wish we could tell you that everyone is part of the countdown. But there are jeers now—people who have come to protest, who've come to yell. Some hold hastily scrawled posters.

MATTHEW: Some have brought their children.

ROBERT: The ring around the boys holds on.

MATTHEW: I'm glad they have that. Not all of us did.

ROBERT: Harry is struggling, though. No matter how he shifts and kicks, he can't get them to feel normal. The ache is becoming unbearable, like someone is twisting each and every vein and each and every muscle. He tries to think of other things, but the pain is the loudest broadcast.

CHORUS

Twenty...nineteen...eighteen...

ROBERT: He's brought back by the countdown. He feels Craig smile under his lips.

CHORUS

Seventeen...sixteen...fifteen...

ROBERT: The noon day sun is bearing down. People are pressing in to see. It's getting hotter and hotter.

CHORUS

Fourteen-thirteen-twelve...eleven...

ROBERT: It's getting hotter and hotter. Harry tries to focus.

CHORUS

Ten...nine...eight...seven...six...

MATTHEW: One of the news stations blinds them with their lights, wants to capture the moment.

CHORUS

Five...four...three...two...

ROBERT: It's so hot. The lights are so bright.

CHORUS

One...

MATTHEW: An enormous wave of cheering.

ROBERT: They have made it to twenty-four hours. They have made it for a day.

MATTHEW: And amid the wild press of celebration, Harry starts to pass out.

(The music crescendos then abruptly ceases. Lights out.)

21. Narration 5

(Music restarts after a brief pause. Lights slowly back up.)

ROBERT: Avery pulls into Ryan's driveway.

MATTHEW: "Hi," Ryan says.

ROBERT: "Hi."

MATTHEW: You wanted to talk?

ROBERT: It sounded so good in Avery's head on the way over.

MATTHEW: I don't know. You wanna go for a walk or something?

ROBERT: How about a canoe ride?

MATTHEW: *(SMILES)* You country boys and your canoes.

ROBERT: They drift in the water—not much, just a gradual pull.

MATTHEW: “So what’s up?” asks Ryan.

ROBERT: Avery doesn't know if he can tell *a* story without telling *the* story.

(Pause.)

MATTHEW: “Alright, tell you what I’ll go first. When I came out, my Mom cried. A lot. Most of my friends were fine, though. I mean, some were weird, mostly the guys, but the girls were cool. And that’s it, I guess. Not too rough compared to some.”

ROBERT: “Yeah, I wish it’d gone that easy for me.”

MATTHEW: “Hey just let the current take us. So, what happened?”

ROBERT: “You see, I was born a girl, but, you know, I’m not a girl.”

MATTHEW: “OK, I didn’t really expect that one.”

(Pause.)

MATTHEW: “But hey, it’s not like you were born a fish or anything, right?”

ROBERT: Avery’s tension breaks as suddenly as it came. Talking to Ryan is like talking to a friend he’s known for years.

ROBERT: “I, uh, yeah, my parents were pretty cool about it. They put me on hormones early, to sort of stop me from going through the wrong kind of puberty. Is this too much information? I’m sure you don’t want all the details. I don’t even know... I just...”

MATTHEW: “Hey, it’s cool. You can tell me anything.”

ROBERT: “Does that bother you?”

MATTHEW: “Hey, I like whatever it is that makes you the person you are.”

ROBERT: The conversation continues and we leave them to have it.

(beat)

MATTHEW: Harry crumples and Craig instinctively catches him.

ROBERT: The day's heat is catching up to him, Craig hadn't realized how much until Harry started to fall.

MATTHEW: Harry is momentarily confused by the loss of balance and his eyes flutter open. Craig holds him tighter until Harry gets his legs back. A fan, when it comes, brings some relief.

ROBERT: Someone suggests that Harry's shirt be cut off. He nods and his mother does the honor.

MATTHEW: This really is getting to be a group affair.

ROBERT: No doubt.

(Small musical interlude.)

ROBERT: We're watching and cheering the boys.

MATTHEW: But in all that sound we're screaming at Cooper, who can't hear us.

ROBERT: We're watching him let go.

MATTHEW: He's erased the contacts from his phone even after we begged him not too. There are no longer that many anyway.

ROBERT: We're screaming at him to pay attention to the world around him but he can't hear us. The walls of the closet he's built around him are just too thick.

MATTHEW: We want him to take a census of the future. We want him to consider that love does make the world bearable.

ROBERT: We wish he could hear us from these hospital beds. Our wisdom came at a price, though.

22. Hymn from the closet

CHORUS

If you put enough closets together, you have enough space for a room.
If you put enough rooms together, you have space for a house.
If you put enough houses together, you have space for a town,
Then a city,
Then a nation,
Then a world.

23. Chorus for Strength

MATTHEW: We want to be strong for Cooper.

ROBERT: Just like Craig is for Harry.

MATTHEW: The afternoon is getting hot and tears are starting to mingle with sweat.

ROBERT: Harry's in so much pain that he's started to cry.

MATTHEW: His legs are seizing up.

ROBERT: Bladder feels like it's full of rocks,

MATTHEW: He's lost control of his eyes.

ROBERT: He's lost control of everything, except for his lips.

MATTHEW: All of the control he has left, he has to put there, in that moment.

ROBERT: His body is shouting *surrender*.

MATTHEW: Who are we talking about, exactly?

ROBERT: All of us... at some point or another. But some of us tried so hard to stay strong for one another.

MATTHEW: Because we know how far that strength can go. (*Back to the Kiss.*) Craig would never grasp at it for himself, not in this way. But for Harry, he will.

CHORUS

It's one of the secrets of strength: We're so much more likely to find it in the service of others than we are to find it in service to ourselves. We have no idea why this is.

The spirit of that strength—it carries through. It is there for the taking.

(Music restarts.)

24. Narration 6

ROBERT: *(Hands MATTHEW a penny)* Here, for Ryan and Avery, a penny in the river for good luck.

MATTHEW: No. Don't.

ROBERT: Why not?

MATTHEW: Ryan has thrown pennies in that river his whole life. Not a single wish has ever come true.

ROBERT: What does he wish for?

MATTHEW: He never says it out loud, he doesn't need to, but nothing ever seems to change for him.

ROBERT: Maybe he's not doing it right. Let me show him.

MATTHEW: See, nothing happened.

ROBERT: Really? It seems like the pink-haired boy and the blue-haired boy in a canoe are falling in love. Seems like someone's wish came true.

MATTHEW: You really are sentimental aren't you?

ROBERT: Not enough wishes come true. I want them to have this one.

25. Cooper leaves town

ROBERT: There he goes. Cooper approaches a big bridge that spans a big river with a big city on the other side.

MATTHEW: I can't help but feel a little excitement. This journey into the city always felt like the opening credits of our life. Those of us born in the city anyway.

ROBERT: Maybe this gets to be the opening credits to Cooper's life, an escape from the doldrums. Even as we were dying, we'd remember that first arrival, or we would remember how we'd pictured how the arrival would be.

MATTHEW: There's a parade of headlights. All those cars. But Cooper's car breaks free. He pulls out of the toll lane, narrows onto the local roads. He parks under the bridge and he steps out of the car. The sign says NO PARKING AT ANY TIME.

ROBERT: Wait. Something's different.

CHORUS

Up until this moment, there was room to believe he was heading in another direction.

(Ecstatic repetitions of "Stop!" explodes from the CHORUS. It's chaos. Panic.)

ROBERT: What can we do?

MATTHEW: We yell at him, yell after him.

ROBERT: No, he can't hear us. Walks right through us.

MATTHEW: Pound on his car, raise an alarm, but we can't do anything.

ROBERT: He's walking to the center of the bridge. He's not in a rush, is he? He watches the dark water undulating far below. His tears will fall into the river too.

(The CHORUS's music moves up in tessitura.)

MATTHEW: Just howl at him. Beg with him. Plead with him. Yell at him. Explain to him. Our lives were short, and we never would have wanted them to be shorter. Sometimes perspective comes far too late. You are not worthless. Your life is not disposable.

ROBERT: There's no point.

MATTHEW: No, Cooper. You think nothing else will ever come close to being as strong as that pain.

ROBERT: The edge is right there. Our ends are never this precise.

MATTHEW: Listen to us, please. We shit blood and had our skin lacerated and broken by lesions. We had fungus grow in our throats, under our fingernails. We lost the ability to see, to speak, to feel ourselves. We coughed up pieces of ourselves and felt our blood turn to magma. We lost the use of our muscles and our bodies were reduced to collections of skin-encased bones. We were unrecognizable. Our lovers had to watch us die. Our friends had to watch as the nurse changed our catheters, had to try to put aside that image as they laid us in caskets, into the ground. Everything that was taken from us is right there in front of you. Don't steal it from yourself.

ROBERT: Why do we have to watch this? The 12-year-old who puts a gun to his head and pulls the trigger, the 14-year-old who hangs herself in the garage and is found by her grandmother two hours later. The 19-year-old who swallowed a handful of pills and choked to death on his own vomit. Even the 8-year old and the plastic bag.

MATTHEW: Why must we die over and over again?

ROBERT: Why hasn't the world solved this by now? Here we are, thousands of us, shouting at him to stop, but we know that no matter how tight a net we make, he will still find a way to fall through.

MATTHEW: Why do we have to watch Cooper lift himself up onto the railing?

ROBERT: I guess a bridge is just another way.

(Music in the CHORUS halts.)

MATTHEW: We die over and over again.

26. Over and over again

CHORUS

Over and over again.

27. Narration 7

ROBERT: Before he can know what's happening, before we can know what's happening, he's being brought to the ground, he's being tackled to the ground. A body is holding him down and he can't breathe.

MATTHEW: Do you think he feels a little relieved at least?

ROBERT: No, he doesn't. He feels anger, humiliation at being stopped, self-loathing. And his tears turn to screams as the emotions come flooding out, throwing all that sadness into the void. He feels for the first time and it's too much. The dull ache now replaced by a sharp pain.

MATTHEW: More and more voices surround Cooper and a man in a uniform walks over.

ROBERT: This is turning into a group affair too.

MATTHEW: "You may not believe it, kid, but today is your lucky day."

28. Song for That Kid Out There

CHORUS

I'm calling out
To those of us
Who've been spat upon
For all of our lives

I'm calling out
To those of you
Who maybe didn't mean to
But you messed it up for me and for them

I'm handing out
An olive branch
To take on the stench
Of the hurt and the wreckage you left

I'm calling out
To those of us
Who've been left behind
Oh, but never mind, it'll all just pass

To that kid out there
On the walk home where
It's the best part of his day

But it's okay
It'll all go away

I'm calling out
To those of your
Who always felt obliged to
Fuck it up for them and for me

This is my confession
A solemn procession
On a journey that will hopefully end

So I can mend
And you can pretend
That you've no idea what this is all about
On the hems of society
Impropriety
It happens just about every minute of the day

(Lights down.)

29. Countdown

*(Lights up. The air has been
cleared.)*

ROBERT: We're reaching the end.

MATTHEW: Craig and Harry reach their final hour.

ROBERT: They're too close to fail now even though their bodies are sore, minds overwhelmed, and the air smells like the sweat of a crowd.

MATTHEW: Doesn't look like Harry's doing too well.

ROBERT: He's tried shaking his legs, moving his legs. But this is it. He can't anymore. He can't imagine disappointing all these people, can't imagine disappointing his parents and, most of all, Craig. But he can't imagine fifty-six more minutes of this. He's trying to think of a way to communicate this to Craig. He's trying to think of a way to ask forgiveness before he lets go.

MATTHEW: God, listen to that crowd.

ROBERT: Harry wraps his arms around Craig, pulls him closer, pulls him tight. Craig does the same thing. First and embrace. Then squeezing. Harder and harder. With all the energy they have left.

MATTHEW: The crowd in the background cheers louder.

ROBERT: This is it. This is now the way things are. The story is going to spread, and they hope that maybe it'll make people a little less scared of two boys kissing than they were before.

MATTHEW: But they're doing it for themselves too. No for glory or popularity, or even for the admiration. They are doing it because moments like these are rare, when the aliveness of life is crystalline and undeniable.

ROBERT: It's the ever-saving grace.

CHORUS

Forty-two. Thirty-four. Twenty-six!

ROBERT: Just hold on!

MATTHEW: I don't think they're gonna make it.

CHORUS

Twenty-two! Nineteen! Eighteen!

ROBERT: Are you kidding? As tight as Craig is holding him, Harry isn't going anywhere.

CHORUS

Seventeen! Sixteen! Fifteen!

ROBERT: Merrily, merrily, a blue-haired boy and a pink-haired boy row on a quiet river, serenaded by their own conversations. This is now their place. They will return here many times.

MATTHEW: Seriously?

ROBERT: What...

CHORUS

Thirteen! Twelve! Eleven!

MATTHEW: Hey, look at the boys in the back.

ROBERT: The boys holding hands?

MATTHEW: Somehow they know something monumental is happening, something that could change things.

ROBERT: It might not, but that feeling, that spirit will live on in everyone here.

CHORUS

Ten! Nine! Eight! Seven! Six!

ROBERT: In the coming months over a million people will log online and watch the videos of Harry and Craig breaking the world record.

CHORUS

Five! Four! Three! Two!

MATTHEW: We are alive.

CHORUS

One.

*(The music crescendos before
halting as the lights go out.)*

EPILOGUES

30. Chorus for when the time comes

*(Lights up. The music
restarts.)*

CHORUS

We watch you, but we can't intervene. We have already done our part. Just as you are doing your part, whether you know it or not, whether you mean it or not, whether you want to or not.

ROBERT: There will come a time when you will have the same unalienable rights as your straightest friend. There will come a time when you look at someone younger than you and feel that they will know more than you ever did. There will come a time when you will worry about being forgotten. There will come a time when the gospel will be rewritten.

MATTHEW: If you play your cards right, the next generation will have so much more than you did.

ROBERT: Choose your actions wisely.

*(ROBERT and MATTHEW begin to blend into
the CHORUS but then a thought occurs and they
turn around and look straight into the audience.*

ROBERT: And if you feel the world attack.

MATTHEW: Let our love bring you back.

(They blend into the CHORUS.)

31. Chorus for Two Boys Kissing

CHORUS

Every time two boys kiss, it opens up the world a little more. Your world. The world we left. The world we left for you. This is the power of a kiss. It does not have the power to kill you. But it has the power to bring you to life.

32. In between

CHORUS

There is the sudden.
There is the eventual.
And in between, there is the living.

We do not start as dust.
We do not end as dust.
We make more than dust.
That's all we ask of you.
Make more than dust.

33. Make more than dust

Make more than dust
Learn who to trust
Love the people who treat you
 with respect

Make more than dust
Leave who you must
There is a family waiting for you,
 I swear

Make more than dust
You will adjust
You are better and braver
 and stronger than you know

All is good
All is grace
All is light
Don't hide your face

Rise up, girls
Rise up, boys
Make some love
And make some noise

Make more than dust
Always be just
Walk another's footsteps,
even in heels

Make more than dust
Learn what to distrust
The devils of life
come in many pleasing forms

Make more than dust
Never be rushed
Life is wild and messy and
sometimes it takes patience

There will be joy
There will be tears
There will be smiles
Through all your years

There will be hate
There will be fear
There is your truth
And it never disappears

Make more than dust
Just like we discussed
You are amazing, and worthy,
and endlessly loved

Make more than dust
To you we entrust
Our past, your present,
 and the future of all of us

THE END

APPENDIX B – Score

*Two Boys Kissing: An Oratorio
for Men's Voices and Instruments*

Two Boys Kissing - Prologues

1 - Openings

$\text{♩} = 85$

Flute

Clarinet in B \flat

Trumpet in B \flat

Percussion

Piano

Tenor

Bass

$\text{♩} = 85$

Violin

Viola

Cello

Double Bass

1 2 3 4

Two Boys Kissing - 1. Openings

Pno.

Measures 5-8: Treble and bass staves with triplets and dynamic markings.

5 6 7 8

Pno.

Measures 9-12: Treble and bass staves with triplets and dynamic markings.

9 10 11 12

Pno.

Measures 13-16: Treble and bass staves with triplets and dynamic markings.

13 14 15 16

Pno.

Measures 17-21: Treble and bass staves with triplets and dynamic markings.

17 18 19 20 21

Pno.

Measures 22-26: Treble and bass staves with triplets and dynamic markings.

22 23 24 25 26

Two Boys Kissing - 1. Openings

Piano score for "Two Boys Kissing - 1. Openings". The score is divided into three systems, each separated by a double bar line. The first system covers measures 27-30, the second system covers measures 31-34, and the third system covers measures 35-39. The piano part (Pno.) is the primary melodic and harmonic element, featuring triplet patterns and dynamic markings. The vocal parts (T, B) and string parts (Vln., Vla., Vc., D.B.) are mostly silent, with some entries in the final measures of the third system.

System 1 (Measures 27-30): The piano part features a continuous triplet pattern in the right hand and a steady eighth-note pattern in the left hand. The measures are numbered 27, 28, 29, and 30.

System 2 (Measures 31-34): The piano part continues with the triplet pattern. Dynamic markings include *mf* (mezzo-forte) and *subito p* (subito piano). The measures are numbered 31, 32, 33, and 34.

System 3 (Measures 35-39): The piano part continues with the triplet pattern. Dynamic markings include *f* (forte). The measures are numbered 35, 36, 37, 38, and 39. The vocal parts (T, B) and string parts (Vln., Vla., Vc., D.B.) enter in measure 38, playing a sustained note.

Measure Numbers: 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39.

Dynamic Markings: *mf*, *subito p*, *f*.

Tempo/Style Markings: *senza rit.* (senza ritardando).

Other Markings: *pp* (pianissimo) for the string parts in measures 38 and 39.

Two Boys Kissing - 1. Openings

40 $\text{♩} = 72$

Fl.

B \flat Cl.

B \flat Tpt.

Perc.

Pno.

p

Red.

T

mp

8

You can't know what it was like for us

B

mp

3

You can't know what it was like for us

Vln.

$\text{♩} = 72$

Vla.

Vc.

D.B.

pizz.

p

40 41 42 43

Two Boys Kissing - 1. Openings

44

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Harmon mute:

Open:

mf

pp

f

p

f

arco

now, _____ you will al-ways be one step be - hind. Be thank-ful for that. _____

now, _____ you will al-ways be one step be - hind. Be thank-ful for that. _____

44 45 46 47 48

Two Boys Kissing - 1. Openings

49

Fl.

B \flat Cl.

B \flat Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f *pp* *pp* *f* *pp* *f*

pp *mf*

p *p* *p*

p *p*

p

p

p

p

You can't know what it was like for us then, _____ you will

You can't know what it was like for us then, _____ you will

49 50 51

84

This musical score is for the opening of the piece 'Two Boys Kissing'. It is written for a large ensemble including Flute, B-flat Clarinet, B-flat Trumpet, Percussion, Piano, Tenor, Bass, Violin, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The score begins at measure 49 and continues through measures 50 and 51. The vocal parts (Tenor and Bass) enter in measure 50 with the lyrics 'You can't know what it was like for us then, _____ you will'. The instrumental parts feature various textures, including triplets, sustained notes, and dynamic markings such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The piano part provides a harmonic foundation with sustained chords and moving lines in both hands. The woodwinds and brass parts add color and texture with sustained notes and rhythmic patterns. The percussion part is mostly silent, with some light effects indicated by short horizontal lines. The strings provide a lush, sustained background with various dynamics and articulations.

Two Boys Kissing - 1. Openings

52

Fl.

B \flat Cl.

B \flat Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

pp

f

f

mf

f

mf

mf

mf

Tam-tam:

mf < *f*

al - ways be one step a - head. Be thank - ful for that,

al - ways be one step a - head. Be thank - ful for that,

52 53 54

Two Boys Kissing - 1. Openings

[illegible]

Two Boys Kissing - 1. Openings

We're just shadows... ...We are
the ghosts of the remaining
older generation.

Pno.

57

58

Reo.

If you're a teenager now...
...It's the living part that
mattered more, anyhow.

Pno.

59

60

Reo.

It wasn't that long ago was it...
...All we ask is that you remember
the way we lived and died.

Pno.

61

62

Reo.

Pno.

63

64

Reo.

Two Boys Kissing - 1. Openings

65

Pno.

65

66

67

It's 8:43 on a Friday night
and... ..I know those eyes.

Yeah, the eyes that reflect...
...He gets online, of course

And why not? He's only 17 now,
but online he can be anything
anyone needs him to be.

He has fake profiles, photos...
...making promises he'll never
deliver on.

Small sparks in a lifeless world,
I guess. Just playing at life.

Pno.

71 We remember that,
don't we?

Feeling our body wasting away,
drifting away lying in rooms alone,
feeling like nothing? Yes, we do.

senza rit.

G.P.

Pno.

71 72 73 74

[illegible]

Two Boys Kissing - 1. Openings

81

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

81 82 83 84 85

i - ro - ny: Just when we stopped want - ing to kill our-selves, we start-ed to

i - ro - ny: Just when we stopped want - ing to kill our-selves, we start-ed to

The musical score is for a piece titled "Two Boys Kissing - 1. Openings". It is written for a large ensemble including Flute, B♭ Clarinet, B♭ Trumpet, Percussion, Piano, Tenor, Bass, Violin, Viola, Violoncello, and Double Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score spans measures 81 to 85. The vocal parts (Tenor and Bass) have lyrics: "i - ro - ny: Just when we stopped want - ing to kill our-selves, we start-ed to". The instrumental parts include various melodic and harmonic lines, with some measures featuring triplets and dynamic markings like *p* (piano).

Two Boys Kissing - 1. Openings

86

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

die. Just when we were feel - ing our strength, it was ta - ken from us.

die. Just when we were feel - ing our strength, it was ta - ken from us.

86 87 88 89 90

90

The musical score is for a piece titled "Two Boys Kissing - 1. Openings". It features a full orchestral ensemble including Flute, B♭ Clarinet, B♭ Trumpet, Percussion, Piano, Tenor and Bass voices, Violin, Viola, Violoncello, and Double Bass. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The vocal parts (Tenor and Bass) have lyrics: "die. Just when we were feel - ing our strength, it was ta - ken from us." The score includes dynamic markings such as *mp* (mezzo-piano) and articulation like slurs and triplets. The page number 90 is centered at the bottom.

Two Boys Kissing - 1. Openings

91 *poco rit.*

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

poco rit.

pp

mp

p

p

niente

niente

niente

niente

We know that some of you _____ are still scared.

We know that some of you _____ are still scared.

91 92 93 94 95

Two Boys Kissing - 1. Openings

96

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

We know that some of you are still si - lent. Just be-cause it's

We know that some of you are still si - lent. Just be-cause it's

mf

mf

Two Boys Kissing - 1. Openings

100 **G.P.**

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

8 bet - ter now does - n't mean that it's al - ways good. _____

B

8 bet - ter now does - n't mean that it's al - ways good. _____

Vln.

Vla.

Vc.

D.B.

100 101 102 103 104

Two Boys Kissing - 1. Openings

$\text{♩} = 120$

Pno.

105

106

107

108

It's 9:03 on Friday night in a town... ..and the pink-haired boy called Avery to meet.

Prom night.

Look at them file in.

There's a little bit of everything...
...And girls...girls wearing the colors of the rainbow.

Pno.

109

110

111

112

There he is. The pink hair gives him away.

And look at that. Sure enough, the blue-haired boy walking towards him.

They came with other people but it didn't matter much anymore.

Pno.

113

114

115

116

117

They dance, and don't care about anything else besides each other. Magical.

I know how they feel, like the supernatural is natural...
...like a heartbeat or a glance.

Pno.

118

119

120

121

Two Boys Kissing - 1. Openings

[illegible]

Two Boys Kissing - 1. Openings

Two Boys Kissing - 1. Openings

130

Fl.

B \flat Cl.

B \flat Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Do you remember what it was like...
...The naive belief that love can show
up in surprising little moments.

130

97¹³¹

132

The musical score is for a piece titled "Two Boys Kissing - 1. Openings". It is a multi-staff score for a large ensemble. The instruments listed are Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Percussion (Perc.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three systems. The first system (measures 130-131) features the Flute, B-flat Clarinet, B-flat Trumpet, and Piano. The Flute and B-flat Trumpet play a melodic line with triplets. The Piano provides harmonic support with chords. The second system (measures 131-132) features the Tenor and Bass. The Tenor and Bass have a vocal line with lyrics. The third system (measures 132-133) features the Violin, Viola, Violoncello, and Double Bass. The Violin and Viola play a melodic line with triplets. The Violoncello and Double Bass provide harmonic support. The score is in 4/4 time. The key signature has one sharp (F#). The score is numbered 130, 131, and 132. The page number 97¹³¹ is at the bottom.

Two Boys Kissing - 1. Openings

133 *molto rit.* ♩ = 60

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno. *mf*

T

B

Vln. *molto rit.* ♩ = 60

Vla.

Vc.

D.B.

133

134

135

Two Boys Kissing - 1. Openings

136

Fl.

B \flat Cl.

B \flat Tpt.

Cro. struck crotales:
mf

Pno.

T *mf*
Love, _____ love, _____

B *mf*
Love, _____ love, _____

Vln.

Vla.

Vc.

D.B.

136 137 138 139 140 141

Two Boys Kissing - 1. Openings

142

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

love, love,

love, love,

p

p

p

142 143 144 145 146 147 148

Two Boys Kissing - 1. Openings

149

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

Love _____ is pain - ful, _____ how, _____

Love _____ is pain - ful, _____ how, _____

149 150 151 152 153 154

Two Boys Kissing - 1. Openings

155

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

how, _____ how _____ could you e - ver _____

how, _____ how _____ could you e - ver _____

155

156

157
102

158

159

Two Boys Kissing - 1. Openings

Two Boys Missing - Opening

160

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

wish it on a - ny - one? a - ny - one,

wish it on a - ny - one? a - ny - one,

160 161 162 163 164

Two Boys Kissing - 1. Openings

165

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

chimes:

f

f

a - ny - one,

a - ny - one,

f

f

f

f

165 166 167 168 169

Two Boys Kissing - 1. Openings

170

Fl. *f* *ff*

B \flat Cl. *f* *ff*

B \flat Tpt. *f* *ff*

Perc. *f* Tam-tam:

Pno. *f*

T 8

B

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

170 171 105 172 173 174

This musical score is for the piece 'Two Boys Kissing - 1. Openings'. It features a full orchestral ensemble including Flute, B-flat Clarinet, B-flat Trumpet, Percussion (with Tam-tam), Piano, Trombone, Bass, Violin, Viola, Violoncello, and Double Bass. The score is written in B-flat major (two flats) and 4/4 time. The key signature is B-flat major. The tempo is marked with a '105' at the bottom. The score is divided into measures 170, 171, 172, 173, and 174. The dynamics range from *f* (forte) to *ff* (fortissimo). The Flute, B-flat Clarinet, and B-flat Trumpet parts feature melodic lines with slurs and accents. The Piano part has a complex texture with multiple staves. The Percussion part includes a Tam-tam section. The Violin, Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and moving lines. The Trombone and Bass parts are mostly sustained notes.

Two Boys Kissing - 1. Openings

175

Fl.

B♭ Cl.

B♭ Tpt.

T-tam

Pno.

mf

mp

T

8

And love _____ is so es - sen - tial, _____

B

And love _____ is so es - sen - tial, _____

Vln.

mf

mp

Vla.

mf

mp

Vc.

mf

mp

D.B.

mf

mp

175 176 177 178 179

Two Boys Kissing - 1. Openings

180

Fl.

B \flat Cl.

B \flat Tpt.

T-tam

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

how, _____ how, _____ how could you

how, _____ how, _____ how could you

180 181 182 183 184 185

Two Boys Kissing - 1. Openings

186 *poco rit. a tempo* *poco rit.*

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8 e - ver stand in its way?

3 e - ver stand in its way?

sus. cym.

mp

mp

mp

poco rit. a tempo *poco rit.*

186 187 188 189 190 191 192

Two Boys Kissing - 1. Openings

193 ♩ = 111

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

It's 10:45 and Craig Cole and Harry...
...They are going to break the record
for the longest kiss. 33 straight hours.

mf

mf

mf

f

f

We are ex -

We are ex -

193 194 195 196 197

Two Boys Kissing - 1. Openings

198

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

ci - ted for the kiss to-mor - row. We don't see how they can do it, but we

ci - ted for the kiss to-mor - row. We don't see how they can do it, but we

198 199 200 201 202

Two Boys Kissing - 1. Openings

G.P.

203 *senza rit.*

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

hope they will.

hope they will.

senza rit.

G.P.

Vln.

Vla.

Vc.

D.B.

203 204 205

111

Couldn't do anything like that
in our day could we? Who
knows? No one ever tried.

Two Boys Kissing - 1. Openings

206 ♩ = 85

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

If possible, this should be a celesta part until the left hand changes to bass clef. Also the final two measures as well.

mp

leg.

leg.

simile

T

mp

We think of — the

B

mp

We think of — the

Vln.

Vla.

Vc.

D.B.

206 207 208 209 210

Two Boys Kissing - 1. Openings

211

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

boys we kissed. We think of — the boys we loved, and the boys who

boys we kissed. We think of — the boys we loved, and the boys who

211 212 213 214 215

Two Boys Kissing - 1. Openings

216

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

(omit measure if on celesta) *mf*

T

8 di - dn't love us back. The boys who were with us *mf*

B

di - dn't love us back. The boys who were with us *mf*

Vln.

p *mf*

Vla.

p *mf*

Vc.

mf

D.B.

mf

216 217 218 219 220

Two Boys Kissing - 1. Openings

221

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

sus. cym.

mf

f

f

f

f

f

f

at the end, the boys who were with us be -

at the end, the boys who were with us be -

221 222 223 224

Two Boys Kissing - 1. Openings

225 **G.P. Slower, quietly *poco rit.***

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

(back to celesta)

p

T

yond the end._____

B

yond the end._____

Vln.

Vla.

Vc.

D.B.

225 226 227 228 229

The musical score is for a piece titled 'Two Boys Kissing - 1. Openings'. It spans measures 225 to 229. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Snare Drum (S. Cym.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 225 with a key signature of one flat (B♭). The Flute and B♭ Clarinet parts have a long melodic line starting at measure 225. The B♭ Trumpet part has a strong (f) note at measure 225. The Piano part has a complex texture with chords and moving lines. The Tenor and Bass parts have lyrics: 'yond the end._____'. The Violin, Viola, Violoncello, and Double Bass parts have long melodic lines. The score includes performance instructions: 'G.P.' (Grand Piano), 'Slower, quietly', and 'poco rit.' (ritardando). The score ends at measure 229.

Two Boys Kissing - Prologues

2 - Chorus for Sleeping Boys

Clarinet in B \flat

Chimes

Piano

Tenor

Bass

Violin

Viola

Cello

Double Bass

$\text{♩} = 110$

1 2 3 4

Two Boys Kissing - 2. Chorus for Sleeping Boys

5

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

It's getting late... ..the window
to see a dewy sparkle covering
the grass.

Blue-haired Ryan falls asleep...
...Cooper is still awake, though,
isn't he?

Leo.

Leo.

5 6 7 8

Two Boys Kissing - 2. Chorus for Sleeping Boys

9

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

9 10 11 12

He's typing himself into other time zones... ...He falls asleep with his head on the keyboard, keeping the computer awake through the night.

This is an incomplete picture. You know that.

Rev.

8

Two Boys Kissing - 2. Chorus for Sleeping Boys

13

B \flat Cl.

Chm.

I know. There are boys all over
the world lying awake right now,
hating themselves.

Just like some of us did
when we were boys.

Pno.

8

T

B

Vln.

Vla.

Vc.

D.B.

13 14 15 16

Two Boys Kissing - 2. Chorus for Sleeping Boys

17

B \flat Cl.

Chm.

Pno.

And.

T

8

mf

And men. There are men who do

B

mf

And men. There are men who do

Vln.

mp

Vla.

Vc.

D.B.

17 18 19 20

Two Boys Kissing - 2. Chorus for Sleeping Boys

21

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

p *mf*

all of these things. _____ And some of them,

all of these things. _____ And some of them,

mp

mp

21 22 23 24

Two Boys Kissing - 2. Chorus for Sleeping Boys

25

B \flat Cl.

Chm.

Pno.

T

8

few - er and few - er, _____ who fall to

B

3

few - er and few - er, _____ who fall to

Vln.

Vla.

Vc.

D.B.

25 26 27 28

The musical score is for a chorus piece titled 'Two Boys Kissing - 2. Chorus for Sleeping Boys'. It spans measures 25 to 28. The instrumentation includes B \flat Clarinet (B \flat Cl.), Chimes (Chm.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two flats (B \flat and E \flat). The time signature is 8/8. The vocal parts (Tenor and Bass) have lyrics: 'few - er and few - er, _____ who fall to'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The strings (Violin, Viola, Violoncello, Double Bass) play sustained notes with long slurs. The chimes play a simple rhythmic pattern.

Two Boys Kissing - 2. Chorus for Sleeping Boys

29

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

bed and think of us.

bed and think of us.

29 30 31 32 33

124

niente

Red.

We fell into bed, one after another, but most of us would never get out.

Two Boys Kissing - 2. Chorus for Sleeping Boys

34

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

p *mf*

We wish we could show you the world as it sleeps.

34 35 36 37

Two Boys Kissing - 2. Chorus for Sleeping Boys

38

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

Then you'd ne-ver have a-ny doubt a - bout how

mf

mf

38 39 40 41 42

Two Boys Kissing - 2. Chorus for Sleeping Boys

43

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

Leg.

sim-i - lar, _____ how ___ trust - ing, _____ how a - stound - ing and

sim-i - lar, _____ how ___ trust - ing, _____ how a - stound - ing and

43 44 45 46 47

Two Boys Kissing - 2. Chorus for Sleeping Boys

♩ = 55

48

B♭ Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

chimes:

ppp

mf

mp

ppp

ppp

ppp

ppp

8

3

vul - 'nra - ble we all are.

vul - 'nra - ble we all are.

48

49

50

51

Two Boys Kissing - 2. Chorus for Sleeping Boys

52

B \flat Cl.

Chm.

Pno.

T

tutti: mp

8 We no long-er sleep, _____ we no long-er

B

tutti: mp

We no long-er sleep, _____ we no long-er

Vln.

mp *ff*

Vla.

mp *ff*

Vc.

D.B.

52 53 54 55 56

Two Boys Kissing - 2. Chorus for Sleeping Boys

57

B \flat Cl.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

dream. _____

In - stead we watch. _____

dream. _____

In - stead we watch. _____

mp *ff* *mf*

mp *ff* *mf*

mf

mf

57 58 59 60 61

mf

Two Boys Kissing - 2. Chorus for Sleeping Boys

62

B \flat Cl. *p* *mf* *p* *mf* *f*

Chm. *f*

Pno. *mf* *f*

T 8 *mf* 3 You have be - come our dream - ing.

B *mf* 3 You have be - come our dream - ing.

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

62 63 64 65 66

Two Boys Kissing - 2. Chorus for Sleeping Boys

67

B \flat Cl. *ppp*

Chm.

Pno. *mp* repeat ad lib and gradually *diminuendo al niente*

T

B

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

67 68 69 70 71

Two Boys Kissing - 3 - Wake up!

4

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno. 1

Vln.

Vla.

Vc.

D.B.

It's a day, like any other day,
but not feeling like any day.

4 5 6

This musical score is for a piece titled "Two Boys Kissing - 3 - Wake up!". It is arranged for a large ensemble. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Crochet (Cro.), Piano 1 (Pno. 1), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures, numbered 4, 5, and 6 at the bottom. Measure 4 starts with a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute and B-flat Clarinet parts have a melodic line with a slur over measures 4 and 5. The B-flat Trumpet part has a similar melodic line. The Crochet part has a single note in measure 4. The Piano 1 part has a complex, fast-moving melodic line in the right hand and a sustained chord in the left hand. The Violin, Viola, Violoncello, and Double Bass parts all have sustained chords. Measure 5 continues the melodic lines for the Flute, B-flat Clarinet, and B-flat Trumpet. The Piano 1 part continues its fast-moving line. The Violin, Viola, Violoncello, and Double Bass parts continue their sustained chords. Measure 6 concludes the piece. The Flute, B-flat Clarinet, and B-flat Trumpet parts have a final melodic phrase. The Piano 1 part has a final chord. The Violin, Viola, Violoncello, and Double Bass parts have a final sustained chord. A text box in the center of the score reads: "It's a day, like any other day, but not feeling like any day."

Two Boys Kissing - 3 - Wake up!

7

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pink-haired Avery wakes up to find a phone number still written on his hand, and wonders what to do next.

He doesn't have to worry, though.

Pno. 1

Vln.

Vla.

Vc.

D.B.

7

8

9

This musical score is for a scene titled "Two Boys Kissing - 3 - Wake up!". It features a full orchestra and a piano. The instruments listed are Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Cello (Cro.), Piano 1 (Pno. 1), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures, numbered 7, 8, and 9 at the bottom. Measure 7 contains the vocal line for Pink-haired Avery, who wakes up and finds a phone number on his hand. Measure 8 shows the instrumental accompaniment, with the piano playing a rhythmic pattern. Measure 9 continues the instrumental accompaniment. The vocal line in measure 9 indicates that Avery doesn't have to worry. The score is written in a key with three flats (B-flat major or D-flat minor) and a common time signature (C).

Two Boys Kissing - 3 - Wake up!

10

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno. 1

Blue-haired Ryan is already on it.

T

B

Vln.

Vla.

Vc.

D.B.

mf

We

We

10 11 12

Two Boys Kissing - 3 - Wake up!

13 *attacca*

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno. 1

T

B

Vln.

Vla.

Vc.

D.B.

8 smile at this...

smile at this...

13 14 15

Detailed description: This is a page from a musical score, page 137, showing measures 13 through 15. The score is for a full orchestra and a vocal duo. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Cymbal (Cro.), Piano 1 (Pno. 1), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has three flats (B♭, E♭, A♭). Measure 13 starts with a 13-measure rest for the Flute. The B♭ Clarinet and B♭ Trumpet have long notes with ties. The Piano 1 part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts (Tenor and Bass) enter in measure 13 with the lyrics 'smile at this...'. The Violin, Viola, Violoncello, and Double Bass parts have long notes with ties. The page ends with a double bar line and the word 'attacca' in the top right corner. The page number '137' is centered at the bottom.

Two Boys Kissing - Saturday

4 - Cooper's discovery

$\text{♩} = 80$

Chimes
Crotales

Piano

p *sempre*

Reo. *until m. 13*

Tenor

Bass

Violin

Viola

Cello

Double Bass

1 2 3 4

I need Cooper to wake up, though. Wake up!

The chair flies from under Cooper and... ..footsteps like thunder, words like lightning.

Two Boys Kissing - 4 - Cooper's discovery

5 chimes: L.V.

Chm. *mp*

Pno.

T 8 *mp* Dis -

B *mp* Dis -

Vln.

Vla.

Vc.

D.B.

5 6 7

"Is this what you do? When
we're asleep. Is this what
you're up to?"

Two Boys Kissing - 4 - Cooper's discovery

8 12

Cro. struck crotales: *mp*

Pno.

T 8 gust. Re - vul-sion. An-ger. Rage.

B gust. Re - vul-sion. An-ger. Rage.

8 12

Vln. *ppp* *f* *ppp*

Vla. *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp*

D.B.

8 9 10 11 12

140

Two Boys Kissing - 4 - Cooper's discovery

Cooper scrambles...the monitor is still on and his father must've been reading over him while he was asleep.

"Is this what you do in my house?"

His father grabs him by the shirt and pulls him up, hate in his eyes, his face a burning red glow.

13

Pno.

* see note below

13 14 15

*Half note chords should be played only once, pedalled each time. For the rest of the repeats it should only be the pulsing quarter note. Also, if the actor hits their cue line while you're in the middle of the measure just move to the next measure immediately. I'm just after a pulse here, not a meter.

"Do you just go off...Is that the kind of whore you are?"

Fuck. Whore. Rage has its own language, doesn't it?

Cooper's father pushes him against a wall and punches him full in the stomach.

16

Pno.

16 17 18

There's a horror in Cooper's silence as he struggles for breath.

His mother...For a moment it seems like it might stop.

There's a breath before the storm.

19

Pno.

19 20 21

Two Boys Kissing - 4 - Cooper's discovery

Pno.

22

"Faggot! Disgrace!
Whore! Pervert!"

Cooper tries to swing back...
His mother tries to break it
up but the hate is too strong.

"Get the fuck out of my
house you fucking faggot!"

22 23 24



Pno.

25

He's out the door driving in
his car before he even realizes
what he's doing.

It only takes him ten
seconds to leave his
parents.

25 26 27

Two Boys Kissing - 4 - Cooper's discovery

28 same tempo

Cro. *struck crotales:*
mf

Pno. *mp*
Leg.
Leg. simile

T *mp*
8
You spend so much time, so much

B *mp*
You spend so much time, so much

28 same tempo

Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

28 29 30 31 32

Two Boys Kissing - 4 - Cooper's discovery

33

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

ef - fort, try - ing to hold your - self _____ to - ge - ther.

33 34 35 36 37

Two Boys Kissing - 4 - Cooper's discovery

38

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

And then e - 'vry - thing falls a - part

mp

mp

38 39 40 41

Two Boys Kissing - 4 - Cooper's discovery

42

Cro.

Pno.

Red. al Fine

T

8 a - ny - way. oh

B

8 a - ny - way. oh

Vln.

Vla.

Vc.

D.B.

42 43 44 45 46 47

Two Boys Kissing - Saturday

5 - Chorus for Boys Driving Cars

Act II

Scene I

Flute: $\text{♩} = 125$. Final repeat only: *mf*.

Trombone in B \flat : Final repeat only: *mf*.

Trombone in B \flat : Harmon mute; final repeat only: *pp*.

Remember that first date, practicing
all the lines we might say?... ...trying
not to do exactly that, but make it
sound like a performance anyway.

Piano: *mf*. Ped.

Tenor: 8.

Bass:

Violin: $\text{♩} = 125$. Final repeat only: *mf*.

Viola: Final repeat only: *mf*.

Cello: Final repeat only: *mf*.

Two Boys Kissing - 5 - Chorus for Boys Driving Cars

3

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

T

B

Vln.

Vla.

Vc.

I think Ryan is waiting for Avery,
"not" practicing his lines too.

mf

mf

You will ne - ver for - get what that

You will ne - ver for - get what that

3

4

5

6

Two Boys Kissing - 5 - Chorus for Boys Driving Cars

7 *poco rit.*

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

T

8 feels like, that hope. *non. vib.*

B

feels like, that hope. *non. vib.*

poco rit.

Vln.

Vla.

Vc.

7 8 9 10 11

Two Boys Kissing - Saturday

6 - The Reason

♩ = 92

A lot of thought went into...
...For many reasons, this
needed to happen in public.

Craig's parents couldn't...
...Their religious beliefs
are stronger than any
belief they have in him.

Piano

mf

Tenor

Bass

♩ = 92

Violin

Viola

Cello

Double Bass

1

2

Two Boys Kissing - 6 - The reason

Harry's parents were cool,
but he also had ways of
getting broken, didn't he?

A blow right to the
chest... ...The men
were never caught.

Pno.

3 4

They're never caught.
Weren't in our day either.

Just another fag getting
what he deserved.

Pno.

5 6

Pno.

7 ♯ = 84 *

T

mp

As Har - ry bled on the pave - ment, we

B

mp

As Har - ry bled on the pave - ment, we

Harry would later say, "They beat the shit out of me. But you know what? I didn't need that shit inside of me. I'm glad it's gone."

13

♩ = 84

Pno.

p

Leo.

sim.

T

B

Vln.

♩ = 84

Vla.

p

Vc.

p

D.B.

13 14 15 16

Two Boys Kissing - 6 - The reason

17 The piano part from here to penultimate measure is optional.

Pno.

T

mf

8

Peo - ple like to say _____ that be - ing gay _____ is - n't like skin co - lor,

B

mf

Peo - ple like to say _____ that be - ing gay _____ is - n't like skin co - lor,

Vln.

mf

Vla.

mf

Vc.

mf

D.B.

mf

17 18 19

Two Boys Kissing - 6 - The reason

20

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

is - n't an - y - thing phy - si - cal. But then it's a dif - 'frent chase.

is - n't an - y - thing phy - si - cal. But then it's a dif - 'frent chase.

20 21 22

The musical score is for a piece titled "Two Boys Kissing - 6 - The reason". It features a piano accompaniment and vocal parts for Tenor (T) and Bass (B). The piano part consists of two staves, with the right hand playing a melody of eighth notes in groups of three, and the left hand providing a harmonic accompaniment. The vocal parts for T and B are in a lower register, with the Tenor part starting on a higher note than the Bass part. The lyrics for both parts are "is - n't an - y - thing phy - si - cal. But then it's a dif - 'frent chase." The score is divided into measures 20, 21, and 22. The piano part continues through measure 22, while the vocal parts end at measure 21. The piano part features a variety of musical notations, including eighth notes, quarter notes, and rests, with some measures containing triplets. The vocal parts are written in a simple, clear style, with the lyrics placed directly below the notes. The overall mood of the piece is contemplative and slightly melancholic, as suggested by the lyrics and the slow tempo.

Two Boys Kissing - 6 - The reason

23

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

They say we al - ways _____ have the op - tion of hid -

They say we al - ways _____ have the op - tion of hid -

23 24 25

Two Boys Kissing - 6 - The reason

26

Pno.

T

8

ing.

mp

But if that's true,

B

ing.

mp

But if that's true,

Vln.

ppp

p

Vla.

ppp

p

Vc.

ppp

p

D.B.

ppp

p

26 27 28 29

Two Boys Kissing - 6 - The reason

30

Pno.

mf

Red.

T

8

why did they al - ways find us?

B

why did they al - ways find us?

Vln.

Vla.

Vc.

D.B.

30 31 32

Two Boys Kissing - Saturday

7 - Narration 1

quarter = 100

Cooper's driving fast, hating...
...Nothing adds depths to
despair like the feeling of
deserving it.

It wasn't always like this. Let's
be honest, nobody starts life
hating themselves.

Piano

**keep pulse going throughout all of mvmt 7*

There was a time he was
happy... ...But high school
confused things.

He came out, at first to someone...
...but the rumors started quickly
and his life began to fall apart.

People he thought were
friends pulled away.

4

Pno.

The dullness started to pervade
the outside of his life and he
spent more and more time on
the computer.

This wasn't really a choice; it
was simply the one thing that
was always there.

It all starts with an
idea, doesn't it?

7

Pno.

Two Boys Kissing - 7 - Narration 1

We watch protests on TV,
read about bills passing in
other States.

After Harry was attacked Craig
thought about protests. About
gestures. About makingn the
world watch. Then he came up
with the idea of The Kiss.

It was icing on the cake
that nothing in the rules
prevented it. A kiss is a
kiss, no matter who's kissing.

Pno.

10

3

3

*

Two Boys Kissing - Saturday

8 - Chorus for the sky

$\text{♩} = 106$

Flute

Clarinet in B \flat

Trumpet in B \flat

Chimes
Crotales

The blue-haired boy smiles...
Huh, this is n't nearly as
awkward as we
expected.

They hop in Avery's car...
...as they make believe
they're playing the game.

It comes more easily than...
...If anyone were to ask them
later, they'd probably swear
it was.

Piano

mf

$\text{♩} = 106$

Violin

Viola

Cello

Double Bass

1 2 3

Two Boys Kissing - 8 - Chorus for the sky

4

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

Vln.

Vla.

Vc.

D.B.

One of the many horrible...
...it robbed us of the outdoor
world and trapped us indoors.

There were no decrepit golf
courses... ...elected representatives
from the wolds we had lost.

chimes:
mf

4 5 6

Two Boys Kissing - 8 - Chorus for the sky

7

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

Harmon mute: >>>

bowed crotales:

mf l.v. sempre

mf

3

Our last breaths were of clim - ate ___ control-led air.

Our last breaths were of clim - ate ___ control-led air.

mf

3

Our last breaths were of clim - ate ___ control-led air.

Our last breaths were of clim - ate ___ control-led air.

p *f*

p *f*

p *f*

p *f*

7 8 9

Two Boys Kissing - 8 - Chorus for the sky

10

Fl. *pp* *mf* *pp*

B \flat Cl.

B \flat Tpt. *pp* *mf* *pp*

Cro.

Pno.

T
8 We died un - der ceil - ings. _ It makes us more

B
3 We died un - der ceil - ings. _ It makes us more

Vln. *p* *p* *f* *p*

Vla. *p* *p* *f* *p*

Vc. *p* *p* *f* *p*

D.B. *p* *p* *f* *p*

10 11 12

Two Boys Kissing - 8 - Chorus for the sky

13

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

grate - ful now for ri - vers, more grate - ful

grate - ful now for ri - vers, more grate - ful

mf *pp*

mf *pp*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

13 14 15

Two Boys Kissing - 8 - Chorus for the sky

16

Fl. *f*

B \flat Cl. *f*

B \flat Tpt. *f*

Cro. L.V.

Pno.

T
8 for the sky. 8

B
for the sky. 8

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

16 165 17

Two Boys Kissing - Saturday

9 - Narration 2

quarter = 66

Today is the day!
Are we all ready?

Harry and Craig have
taken their last proper...
...The clock hits noon.

Harry leans over and whispers
into Craig's ear. I love you.
I love you too.

Piano

mf

sostenuto

Pno.

G.P.

p

* Keep the pulsed 'E' going through the vamps.

Cooper pulls into the gas
station. It's the last stop for
gas before crossing into the city.

He sees that there are least a
dozen messages on his phone,
all from his parents.

He's not going to listen to them,
and he's not going to call them back.

Pno.

9

Two Boys Kissing - 9 - Narration 2

He doesn't know where
he's going to sleep tonight,
but it's not tonight yet, is it?

He should care more, but
he doesn't. Hatred shifts
into boredom. And there's
no one who bores him more
than himself.

Pno.

12

We were just like Cooper. Or at
least we had moments when we
were like Cooper. Just like we had
moments when we were like Harry,
Craig, Avery, Ryan.

We wore their flaws.
We wore their fears.
We made their mistakes.

Harry has been kissing
Craig... ...He thinks
about maybe taking
a sip of water.

Pno.

16

They're allowed to
have some... ...Tricky,
but it can be done.
They've practiced.

A small crowd... ...Some
are disgusted when they
find out what it is.

It has been hours since Avery
and Ryan set out on the river...
...Every kiss that matters
contains a recognition at its core.

Pno.

19

Two Boys Kissing - Saturday

10 - Cooper hits delete

Chimes $\text{♩} = 66$ Chimes (play first time through only):

pp

Cooper decides to leave. He knows he has some decisions to make. He finally checks his messages...at least the first one.

Piano *p*

Tenor

Bass

Violin $\text{♩} = 66$ Eighth note entrance first time through then treat as a whole note. *pp* non. vib.

Viola Eighth note entrance first time through then treat as a whole note. *pp* non. vib.

Cello Eighth note entrance first time through then treat as a whole note. *pp* non. vib.

Double Bass Eighth note entrance first time through then treat as a whole note. *pp* non. vib.

1 2 3 4

Two Boys Kissing - 10 - Cooper hits delete

5

Chm.

"You better get your ass back here... ..I will drag you back here myself if I have to..."

Cooper hits delete. Then he hits delete thirteen more times.

Pno.

f l.v.

T

mf 3

We want to shake him. ____

B

mf 3

We want to shake him. ____

Vln.

Vla.

Vc.

D.B.

pizz.

f

5 6 7 8

Two Boys Kissing - 10 - Cooper hits delete

9

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

3

3

con vib.

mf

ff

mf

ff

mf

ff

arco con vib.

9

mf

10

ff

11

12

13

14

We want to tell him _____ what we learned from

We want to tell him _____ what we learned from

Two Boys Kissing - 10 - Cooper hits delete

15

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

blunt ex - per - i - ence: Tem - pers can calm.

blunt ex - per - i - ence: Tem - pers can calm.

mf *ff* *mf* *ff*

pizz. arco

15 16 17 18 19 20

Two Boys Kissing - 10 - Cooper hits delete

21

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f *l.v.*

f *l.v.*

8

Rage can wear it - self out. Sense can re -

Rage can wear it - self out. Sense can re -

pizz.

f 21 22 23 *f* 24 25

Two Boys Kissing - 10 - Cooper hits delete

senza rit.

26

Chm.

mf

Pno.

f l.v.

T

8

turn. _____

B

turn. _____

Vln.

mf

ff

senza rit.

Vla.

mf

ff

Vc.

mf

ff

D.B.

arco

mf

ff

pizz.

f

26 27 28 29 30

Two Boys Kissing - Saturday

11 - Narration 3

♩ = 66

A few more hours pass...
...Videos are being
uploaded online.

It's going viral, as
the kids say now.
Harry's feet start
to hurt.

He leans on Craig...
...If only that were the
most dramatic thing that
could happen today.

Craig's eyes are closed but
Harry's are wide open. This
is how Harry sees her first.

Piano

The piano accompaniment is written for a grand piano in 4/4 time. It consists of four measures, each containing a triplet of eighth notes in the right hand and a single eighth note in the left hand. The notes are: Measure 1 (C4, E4, G4 in RH; C4 in LH), Measure 2 (D4, F4, A4 in RH; D4 in LH), Measure 3 (E4, G4, B4 in RH; E4 in LH), and Measure 4 (F4, A4, C5 in RH; F4 in LH). Each measure is marked with a '3' above the right hand notes and a repeat sign at the end of the measure.

attacca

Two Boys Kissing - Saturday

12 - Craig's mother shows up

Then Craig hears it. His name. His mother's voice. His name

She's a small woman...
...She looks more confused than angry.

Craig wants to turn around...
...But The Kiss is already too far along. He can't reset it.

quarter = 66

Piano

This isn't how it's supposed to be... ...they wouldn't be able to erase anything he'd done.

Their friends hand Craig...
...All the things he has to say boiled down to the essential.

Each of us had a first sentence.

Pno.

Each of us had a first sentence...
...Suddenly you're speaking in paragraphs, in pages.

Pno.

T

B

* Start with one voice and gradually add the entire section singing the fragments at the same tempo but at different times. Singers should enter when the person next to them sings the final note of the phrase so the effect fans out among the choir rather than a wal of aleatoric singing suddenly just starting. When the time comes,the choir should fade out in a similar fashion. MATTHEW should wait for the conductor's cue before beginning the dialogue.

Two Boys Kissing - 12 - Craig's mother shows up

Still, the only sentence that matters to Craig in this moment, he is unable to say.

I'm gay, mom. I'm gay.
Did he say it out loud or just in his head?

Craig and Harry shift a...
...begins to understand what's happening in front of her.

He's not sorry for being gay... ...could've done things differently.

9

Pno.

Not being able to explain...
...one of the most important moments of his life.

The paper falls to the ground. His tears run down his cheeks, into their mouths.

We understand...
...To watch helplessly.

13

Pno.

Of all the people, though...
...More often than not, they weren't.

16

Pno.

attacca

Two Boys Kissing - Saturday

13 - Song for Some of Our Parents

$\text{♩} = 110$

Flute

Clarinet in B \flat

Trumpet in B \flat

Chimes

Piano

p

Tenor

mp 3

Some of our pa - rents, —

Bass

mp 3

Some of our pa - rents, —

$\text{♩} = 110$

Violin

Viola

Cello

Double Bass

1 2 3 4 5

Two Boys Kissing - 13 - Song for Some of Our Parents

6

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

— were al - ways on our side. — They were there — to help us

— were al - ways on our side. — They were there — to help us

3

3

6 7 8 9 10

Two Boys Kissing - 13 - Song for Some of Our Parents

11

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

e - 'vry time _ we cried _

Some of our pa - rents

when they say they loved us _ they lied.

3

3

11

12

13

14

15

Two Boys Kissing - 13 - Song for Some of Our Parents

16

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

They ba-nished us in-stead of help-ing us sur-vive.

3

3

3

16 17 18 19 20 21

Two Boys Kissing - 13 - Song for Some of Our Parents

22

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

mf

mf

mf

mf

Some of our pa-rents, — shout-ed Scrip-ture to — our — face. — We had to leave

Some of our pa-rents, — shout-ed Scrip-ture to — our — face. — We had to leave

22

Vln.

Vla.

Vc.

D.B.

22

23

24

25

26

Two Boys Kissing - 13 - Song for Some of Our Parents

30

27

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

be-cause home did-n't ___ feel ___ safe. ___ Some of our pa-rents, ___ when they

be-cause home did-n't ___ feel ___ safe. ___ Some of our pa-rents, ___ when they

8

3

3

mf

30

Vln.

Vla.

Vc.

D.B.

p

mf

mf

mf

mf

mf

27

28

29

30

31

Two Boys Kissing - 13 - Song for Some of Our Parents

32

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

found out — we — were ill, ——— they came rush - ing back and

found out — we — were ill, ——— they came rush - ing back and

32 33 34 35

Two Boys Kissing - 13 - Song for Some of Our Parents

36 39

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

f

f

f

f

f

f

f

f

chimes:

end-less tears were spilled.

end-less tears were spilled.

36 37 38 39 40 41

Two Boys Kissing - 13 - Song for Some of Our Parents

42

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

42 43 44 45 46 47

Detailed description: This is a page of a musical score for a piece titled 'Two Boys Kissing - 13 - Song for Some of Our Parents'. The score is written for a large ensemble, including Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Chromola (Chm.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with four flats (B-flat major or D minor) and a common time signature. The score is divided into measures, with measure numbers 42, 43, 44, 45, 46, and 47 indicated at the bottom. The Flute part features a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The B-flat Clarinet part has a rhythmic pattern of eighth notes. The B-flat Trumpet part has a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The Chromola part has a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The Piano part has a rhythmic pattern of eighth notes. The Tenor and Bass parts have a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The Violin part has a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The Viola part has a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The Violoncello part has a melodic line with a long note in measure 42 and a series of eighth notes in measure 43. The Double Bass part has a melodic line with a long note in measure 42 and a series of eighth notes in measure 43.

Two Boys Kissing - 13 - Song for Some of Our Parents

48

Fl. *p*

B \flat Cl. *p*

B \flat Tpt. *p*

Chm.

Pno. *mp*

T *mp*

B *mp*

Some of our pa - rents on - ly found us in that _ fi - nal fight. ____ It should - 've

Some of our pa - rents on - ly found us in that _ fi - nal fight. ____ It should - 've

48

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

48

49

50

51

Two Boys Kissing - 13 - Song for Some of Our Parents

56

52

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

ta-ken much less than that ____ to help them see the light. ____ Some of our pa-rents,

ta-ken much less than that ____ to help them see the light. ____ Some of our pa-rents,

mp

mp

52 53 54 55 56

Two Boys Kissing - 13 - Song for Some of Our Parents

57 *poco rit.*

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

the ones who did-n't leave us ___ for dead, ___ they start-ed as dra-gons but be-came

the ones who did-n't leave us ___ for dead, ___ they start-ed as dra-gons but be-came

pp *mp*

mp

n.

n.

n.

57 58 59 60 61

Two Boys Kissing - 13 - Song for Some of Our Parents

62

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

dra - gon - slay - ers in - stead.

dra - gon - slay - ers in - stead.

62

63

This musical score is for a song titled "Two Boys Kissing - 13 - Song for Some of Our Parents". It is a page from a larger manuscript, as indicated by the page number 189 at the bottom. The score is written for a large ensemble, including Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Chimes (Chm.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with four flats (B-flat major or D minor) and a 4/4 time signature. The score is divided into two systems, 62 and 63. System 62 contains measures 62 through 65. System 63 contains measures 66 through 69. The vocal parts (Tenor and Bass) have lyrics: "dra - gon - slay - ers in - stead." The piano part features a prominent melody in the right hand, with a descending line in the left hand. The woodwinds and brass parts have various rests and notes, with some parts entering in measure 63. The string parts (Violin, Viola, Violoncello, Double Bass) have a sustained, low melody in measure 62, which continues into measure 63.

Two Boys Kissing - Saturday

14 - Chorus of the Body

♩ = 60

Flute

Clarinet in B♭

Trumpet in B♭

Piano

Avery should be floating...
...but he can't come close to
loving it.

No matter how strong Avery
gets... ...to free yourself from
shame is to realize how
completely arbitrary it is.

There is power in saying, I
am not wrong... ...ashamed
of our bodies or ashamed
of our love.

1 2 3

He thinks it's because he was
born... ...and still felt foreign
inside them, felt betrayed.

Pno.

T

B

mp

mp

We com - plete - ly mis - un - der - stood our bo - dies.

We com - plete - ly mis - un - der - stood our bo - dies.

4 5 6 7

Two Boys Kissing - 14 - Chorus of the Body

8

Fl. *mf* *pp*

B♭ Cl. *pp* *f* *pp*

B♭ Tpt. straight mute: *mf* (first repeat only)

Of course not... ...We
It wasn't all hopeless was it? could never be content
in our own skin.

Avery feels all
that and more.

Pno. *l.v.* *Red. al Fine*

T 8

B

8

9

10

11

Two Boys Kissing - 14 - Chorus of the Body

12

Fl.

B \flat Cl.

B \flat Tpt.

Pno.

T

B

mp 3

We want to tell Av - 'ry, breathe. Feel your - self

mp 3

We want to tell Av - 'ry, breathe. Feel your - self

f

pp *f* *pp*

mf

mf l.v.

12

13

14

15

Two Boys Kissing - 14 - Chorus of the Body

16

Fl.

f

B \flat Cl.

pp *f* *pp* *pp* *f* *pp*

B \flat Tpt.

Pno.

l.v.

T

8 breathe. _____ That is as much a part of your bo - dy as a - ny - thing else.

B

breathe. _____ That is as much a part of your bo - dy as a - ny - thing else.

16

17

18

19

Two Boys Kissing - 14 - Chorus of the Body

20

Fl.

f

B \flat Cl.

pp *f* *pp* *pp*

B \flat Tpt.

Pno.

l.v.

T

8

mf

A - 'vry you are a mar - vel. _____

B

mf

A - 'vry you are a mar - vel. _____

20 21 22 23

Two Boys Kissing - 14 - Chorus of the Body

This musical score is for the chorus of the song "Two Boys Kissing - 14 - Chorus of the Body". It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), Tenor (T.), and Bass (B.). The score is divided into three measures, numbered 24, 25, and 26 at the bottom. Measure 24 is in 3/4 time, measure 25 is in 4/4 time, and measure 26 is in 4/4 time. The Flute part has a wavy line above it in measure 25, indicating a tremolo or rapid oscillation. The B♭ Clarinet part has a forte (*f*) dynamic in measure 24 and a pianissimo (*pp*) dynamic in measure 25. The B♭ Trumpet part has a crescendo hairpin in measure 24. The Piano part has a *l.v.* (lento) marking in measure 24. The Tenor and Bass parts have a *rit.* (ritardando) marking in measure 25. A text box in the center of the score contains the lyrics: "And he is. He may never believe it, but he is."

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

T.

B.

24

25

26

rit.

f

pp

l.v.

rit.

And he is. He may never believe it, but he is.

Two Boys Kissing - Saturday

15 - Fourteen minutes

For fourteen minutes...
...He needs her to say
something.

I need to get back home...
...even though he's kissing
Harry at the same time.

I hope you realize that
I am... anyone else, it
will be worse

He wants to say
something...
...He can hear
everything.

Piano

*Pianist should gently roll chords under narrator. Change when necessary.

It's only after she
is gone... he realizes
how thick the crowd
has become.

quarter = 60

Pno.

T

B

There are all these mo-ments you don't think you'll sur-vive. And then you sur-vive.

There are all these mo-ments you don't think you'll sur-vive. And then you sur-vive.

The sun goes down and the crowd
diminishes, the night air cooling
the sweat, bringing a small measure
of relief.

T

B

Two Boys Kissing - Saturday

16 - Harry and Craig kiss into the night

Flute $\text{♩} = 72$

Clarinet in B \flat

Trumpet in B \flat

Crotales

Piano

Tenor

Bass

pp *f* *pp*

bowed crotales:
f

p

mp

mp

al Fine

The world is

The world is

1 2 3

Two Boys Kissing - 16 - Harry and Craig kiss into the night

4

Fl. *pp* \langle *f* \rangle *pp*

B \flat Cl. *pp* \langle *f* \rangle *pp*

B \flat Tpt. Harmon mute: *pp* \langle *f* \rangle *pp*

Cro.

Pno.

T 8 qui - et - er now. _____

B qui - et - er now. _____

There are very few lights...
...But most everyone else
is asleep.

Two Boys Kissing - 16 - Harry and Craig kiss into the night

7

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

pp < *f* > *pp*

pp < *f* > *pp*

pp < *f* > *pp*

mf

Except on the front lawn
of the local high school...
...Harry and Craig hold
on to each other.

mp 3

mp 3

We are the ones who are a - wake.

We are the ones who are a - wake.

7 8 9 10

Two Boys Kissing - 16 - Harry and Craig kiss into the night

11

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

We know what it's like to hold on.

We know what it's like to hold on.

Two Boys Kissing - 16 - Harry and Craig kiss into the night

14

Fl.

f *pp* *pp* *f* *pp*

B \flat Cl.

f *pp* *pp* *f* *pp* *f*

B \flat Tpt.

pp *pp* *f* *pp* *f*

Cro.

mf

Pno.

l.v.

T

8 We hold on to you. We hold on to life._____

B

We hold on - to you. We hold on to life._____

14 15 16 17

Two Boys Kissing - 16 - Harry and Craig kiss into the night

18

Fl.

f

B♭ Cl.

B♭ Tpt.

Cro.

f

Pno.

While the world sleeps, Avery sends...
...Ryan isn't sleeping either. Any time.

(repeat until low 'E' fades out)

f

l.v.

T

8

B

poco rit.

Two Boys Kissing - Saturday

17 - Chorus for a Sleeping Boy

$\text{♩} = 66$

Clarinet in B \flat

Chimes

play first time through only

pp

At two in the morning...
...what feels like a lifetime,
Cooper feels angry.

I don't think Cooper believes
tomorrow will be better. Or
any tomorrow. Not really.

Piano

p

* Keep this 'E' pulse going through measure 16 and only play the chords on the first repeat.

Tenor

Bass

$\text{♩} = 66$

Violin

pp non. vib.*

Viola

pp non. vib.*

Cello

pp non. vib.*

Double Bass

pp non. vib.*

1 2 3

* Attack only once. Sustain the notes through the repeats.

Two Boys Kissing - 17 - Chorus for a Sleeping Boy

4

Chms.

He is angry at his father...
...he was born a boy who
must sleep in his car.

We know what
he feels.

He despises himself.
Despises what life has
turned him into.

Pno.

Vln.

Vla.

Vc.

D.B.

4 5 6

7

Chms.

We know that anger...
...So he stays in that back
seat, contorting himself
but never finding comfort.

We felt tired too.
Unable to sleep
Unable to live.
Unable to leave.

Not in any way that really
mattered... ...And there we
were, trapped in those
endless, unforgiving hours.

Pno.

Vln.

Vla.

Vc.

D.B.

7 8 9

Two Boys Kissing - 17 - Chorus for a Sleeping Boy

[illegible]

Two Boys Kissing - 17 - Chorus for a Sleeping Boy

14 *poco rit.*

B \flat Cl.

Chms.

Pno.

T
8 Un - ab - le to leave.

B
Un - ab - le to leave.

poco rit.

Vln.

Vla.

Vc.

D.B.

14 15 16

Two Boys Kissing - Sunday

129

18 - Narration 4

quarter = 120

Piano

*

simile

* So, where you see this indication you should just oscillate back and forth between the pitches in both hands and *molto crescendo* from *mezzo piano* to *forte* in that short space of time. It should create a sort of shimmering effect in the piano

It's Sunday morning now...
...The camera crews are
getting here.

I told you. It's gone viral...
...And they can't speak for
themselves.

Pno.

mp sempre now

Red. *Red.* *Red.* *Red.*

A hard pounding on his windshield...
...He should be thinking about
clothes, about a shower.

He should be realizing that...
...He should be figuring out
a next step. He should care.

quarter = 60

Pno.

p sempre

Keep the pulsed 'E' going even if it's not notated. Play the chords only once.

He doesn't... ...So why try
changing what's inevitable?

There's always a choice,
though, isn't there?

Sometimes it's easier
to just to give in.

Pno.

Two Boys Kissing - Sunday

19 - Song for Some of Us

$\text{♩} = 60$

Flute

Clarinet in B \flat

Trumpet in B \flat

Marimba and Drum Set

Piano

mp

Tenor

$\text{♩} = 60$

mp

Some of us, — we did-n't stop the fight. —

Violin

Viola

Cello

Double Bass

1 2 3 4

Two Boys Kissing - 19 - Song for Some of Us

5

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

Vln.

Vla.

Vc.

D.B.

Some of us thought to give up was to give in. _____ Some of us _____ we wore it like a

5 6 7

Two Boys Kissing - 19 - Song for Some of Us

8

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

Vln.

Vla.

Vc.

D.B.

birth - right. Saint - hood from suf-fer-ing, with end - less strength from with - in.

8 9 10

Two Boys Kissing - 19 - Song for Some of Us

12

11

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

Vln.

Vla.

Vc.

D.B.

p

mp

Life went on in pain.

12

11

12

13

Two Boys Kissing - 19 - Song for Some of Us

14

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

Vln.

Vla.

Vc.

D.B.

14

15

16

Inhu-mane, — this way — to leave. Small re - pieves. Your

Two Boys Kissing - 19 - Song for Some of Us

17

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

Vln.

Vla.

Vc.

D.B.

hand in mine. In-ter-twined, a life and a death.

to drumset:

mf

mf

17 18 19 20

Two Boys Kissing - 19 - Song for Some of Us

21

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

B

mf

mf

Some of us, we could-n't help but yield. Pain was re-al-i-ty, and

21

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

21 22 23

Two Boys Kissing - 19 - Song for Some of Us

24

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

strug- gle was- n't rea- son to stay. _____ Some of us had no strength left to wield. _____

strug- gle was- n't rea- son to stay. _____ Some of us had no strength left to wield. _____

Two Boys Kissing - 19 - Song for Some of Us

27

Fl.

B \flat Cl.

B \flat Tpt.

D. S.

drumset:
fill intro into -----
mf

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

En - cased in a bo-dy vi - tal - i - ty drain-ing a - way.

En - cased in a bo-dy vi - tal - i - ty drain-ing a - way.

Two Boys Kissing - 19 - Song for Some of Us

30

Fl.

B♭ Cl.

B♭ Tpt.

----- play time (slow rock beat with appropriate fills)

D. S.

Pno.

T

B

Death is hard, _____ and _____ pain - ful - ly slow.

Death is hard, _____ and _____ pain - ful - ly slow.

30

Vln.

Vla.

Vc.

D.B.

30

31

Two Boys Kissing - 19 - Song for Some of Us

32

Fl.

B♭ Cl.

B♭ Tpt.

D. S.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

We let go _____ with _____

We let go _____ with _____

Two Boys Kissing - 19 - Song for Some of Us

33

Fl.

B \flat Cl.

B \flat Tpt.

D. S.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

no - thing left to give.

no - thing left to give.

Two Boys Kissing - 19 - Song for Some of Us

34

Fl.

B♭ Cl.

B♭ Tpt.

D. S.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f

f

f

f

The will to live, it

The will to live, it

34

220

The musical score is for a piece titled "Two Boys Kissing - 19 - Song for Some of Us". It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Double Bass (D. S.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 34. The Flute part has a whole note with a fermata. The B♭ Clarinet part has a melodic line with triplets. The B♭ Trumpet part has a whole note. The Double Bass part has a whole note. The Piano part has a rhythmic accompaniment with triplets. The Tenor and Bass vocal parts have lyrics: "The will to live, it". The Violin, Viola, Violoncello, and Double Bass parts have a forte (f) dynamic. The score ends at measure 34.

Two Boys Kissing - 19 - Song for Some of Us

35

Fl.

B♭ Cl.

B♭ Tpt.

D. S.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

lost us a-long the way.—

lost us a-long the way.—

Then the day _____ when our

Then the day _____ when our

Two Boys Kissing - 19 - Song for Some of Us

37

Fl.

B \flat Cl.

B \flat Tpt.

D. S.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

bo - dies fin - 'lly let us de - part.

bo - dies fin - 'lly let us de - part.

Two Boys Kissing - 19 - Song for Some of Us

38 40 ♩ = 55

Fl.

B♭ Cl.

B♭ Tpt.

Ride cymbal:

D. S.

Pno.

mf

T

B

Vln.

Vla.

Vc.

D.B.

38 39 40 41

Two Boys Kissing - 19 - Song for Some of Us

42

Fl.

B♭ Cl.

B♭ Tpt.

D. S.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Some of us, _____ they stayed be - hind. _____ They

Some of us, _____ they stayed be - hind. _____ They

42 43 44 45

Two Boys Kissing - 19 - Song for Some of Us

46

Fl.

B♭ Cl.

B♭ Tpt.

D. S.

Pno.

T

8 think of us ___ most ev - 'ry day. ___ They watch o-ver you ___ with us in mind. ___

B

think of us ___ most ev - 'ry day. ___ They watch o-ver you ___ with us in mind. ___

Vln.

Vla.

Vc.

D.B.

46 47 48 49

Two Boys Kissing - 19 - Song for Some of Us

50 *poco rit.*

Fl.

B♭ Cl.

B♭ Tpt.

D. S.

Pno.

T

8 They sur - vived ____ to show ____ you the way.

B

They sur - vived ____ to show ____ you the way.

poco rit.

Vln.

Vla.

Vc.

D.B.

50 51 52

Two Boys Kissing - Sunday

20 - Twenty-four hours

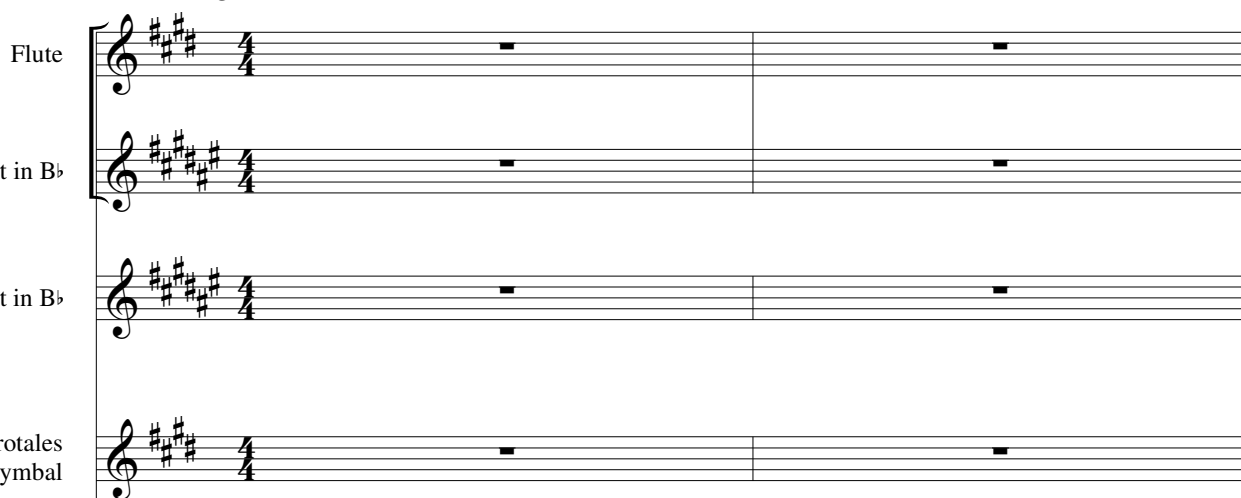
♩ = 66

Flute

Clarinet in B \flat

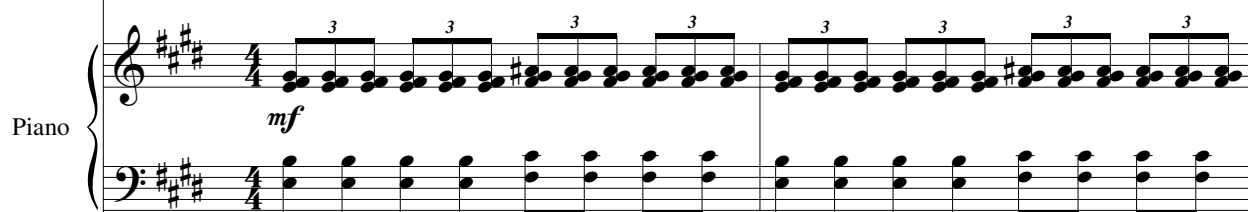
Trumpet in B \flat

Crotales
Suspended Cymbal



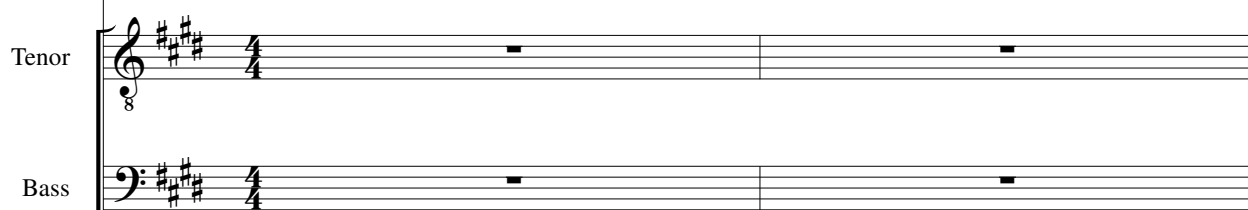
Piano

mf



Tenor

Bass



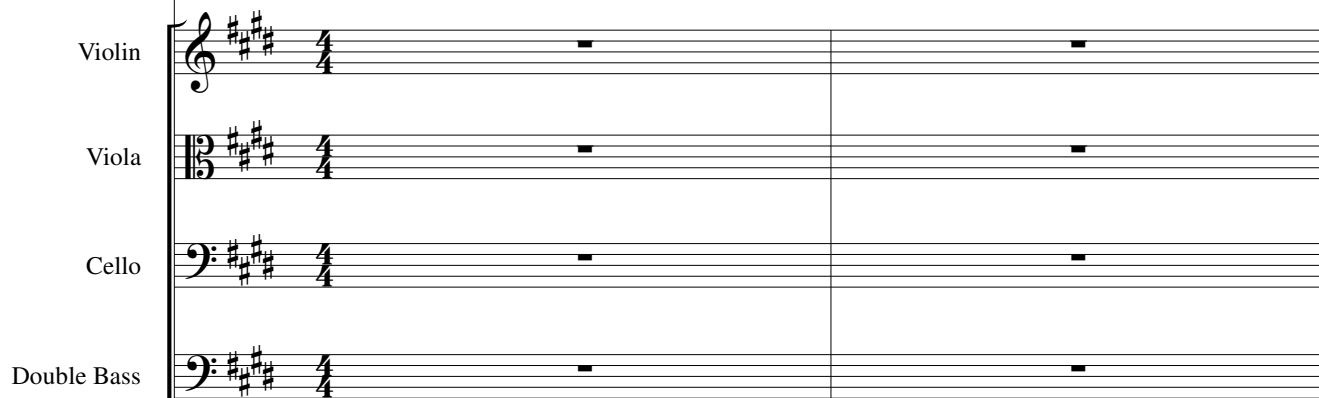
♩ = 66

Violin

Viola

Cello

Double Bass



Two Boys Kissing - 20 - Twenty-four hours

The crowd has started to count down the minutes until Craig and Harry hit the twenty-four-hour mark.

I wish we could tell you that everyone is part of the countdown. But there are jeers now--people who have come to protest, who've come to yell. Some hold hastily scrawled posters.

Pno.

3 4



Some have brought their children.

The ring around the boys holds on.

Pno.

5 6



I'm glad they have that.
Not all of us did.

Harry is struggling, though. No matter how he shifts and kicks, he can't get them to feel normal. The ache is becoming unbearable, like someone is twisting each and every vein and each and every muscle. He tries to think of other things, but the pain is the loudest broadcast.

Pno.

7 8

Two Boys Kissing - 20 - Twenty-four hours

9

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

He's brought back by the countdown.
He feels Craig smile under his lips.

3 3 3 3 3 3

mf

Twen - ty, _____ nine - teen, _____ eight - teen, _____

mf

Twen - ty, _____ nine - teen, _____ eight - teen, _____

mf

mf

mf

mf

9 10 11 12

Two Boys Kissing - 20 - Twenty-four hours

13

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

3

3

3

3

3

3

3

3

se-ven-teen, _____

six - teen, ____

se-ven-teen, _____

six - teen, ____

mf

mf

mf

mf

13

14

15

16

Two Boys Kissing - 20 - Twenty-four hours

17

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

The noon day sun is bearing down.
People are pressing in to see. It's
getting hotter and hotter.

fif - teen, ____

four - teen, ____

fif - teen, ____

four - teen, ____

17 18 19 20

Two Boys Kissing - 20 - Twenty-four hours

21

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

struck crotale:

f

Harry tries to focus.

thir - teen, _____ twelve _____ e - le - ven, _____

thir - teen, _____ twelve _____ e - le - ven, _____

21 22 23 24

Two Boys Kissing - 20 - Twenty-four hours

25

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

ten, _____ nine, _____ eight, se-ven, six,

ten, _____ nine, _____ eight, se-ven, six,

25 26 27 28

The musical score is for a piece titled "Two Boys Kissing - 20 - Twenty-four hours". It features a full orchestral ensemble including Flute, B♭ Clarinet, B♭ Trumpet, Crochet, Piano, Tenor and Bass voices, Violin, Viola, Violoncello, and Double Bass. The score is written in G major (one sharp) and 4/4 time. The piano part features a complex rhythmic pattern of triplets and sixteenth notes. The vocal parts (Tenor and Bass) have lyrics that are partially obscured by lines, suggesting a repetitive or rhythmic vocal line. The string parts provide a harmonic and rhythmic foundation, with the double bass and cello/viola parts featuring a prominent triplet pattern in the final measure.

Two Boys Kissing - 20 - Twenty-four hours

29

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

f

One of the news stations burns them with their lights, wants to capture this moment.

3

3

3

3

3

3

3

3

8

five,

five,

29

30

31

32

Two Boys Kissing - 20 - Twenty-four hours

33

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

to susp. cym.

f

It is so hot. The lights are so bright.

four, three, two,

four, three, two,

33 34 35 36

Detailed description: This is a page from a musical score, page 235, showing measures 33 through 36. The score is for a large ensemble including Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Cymbal (Cro.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has four sharps (F#, C#, G#, D#). The time signature is not explicitly shown but appears to be 4/4. In measure 33, the Flute, Clarinet, and Trumpet play a melodic line with a slur. The Cymbal plays a single note marked *f*. The Piano has a complex accompaniment with triplets in both hands. The Tenor and Bass sing the lyrics 'four, three, two,'. In measure 34, the vocalists sing 'three, two,'. In measure 35, they sing 'two,'. In measure 36, the vocalists are silent. The Piano continues its accompaniment. The Flute, Clarinet, and Trumpet play a melodic line with a slur. The Cymbal plays a single note marked *f*. The Violin, Viola, Violoncello, and Double Bass play a melodic line with a slur. The page number 235 is at the bottom center.

Two Boys Kissing - 20 - Twenty-four hours

37

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

suspended cymbal:

one.

one.

37 38 39 40

Two Boys Kissing - 20 - Twenty-four hours

41

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f

f

An enormous wave of cheering.
They have made it to 24 hours.
They have made it for a day.

one.

ah

ah

41

42

43

44

Two Boys Kissing - 20 - Twenty-four hours

45

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

And amid the celebration,
Harry starts to pass out.

stop

f

45 46 47 48 49

This musical score page contains staves for Flute, B♭ Clarinet, B♭ Trumpet, Snare Drum, Piano, Trombone, Bass, Violin, Viola, Violoncello, and Double Bass. The key signature has three sharps (F#, C#, G#). The score spans measures 45 to 49. The Flute, B♭ Clarinet, and B♭ Trumpet parts feature melodic lines with slurs and accents. The Snare Drum part has a single note in measure 47 marked with a forte (f) dynamic and a decrescendo hairpin. The Piano part consists of triplet chords in the right hand and eighth-note chords in the left hand. The Trombone and Bass parts have long, sustained notes with slurs. The Violin, Viola, Violoncello, and Double Bass parts have melodic lines with slurs and accents. A text box in measure 46 reads: 'And amid the celebration, Harry starts to pass out.' A 'stop' instruction is placed above the Snare Drum staff in measure 48.

Two Boys Kissing - 21 - Narration 5

Avery pulls into Ryan's driveway... ..You wanted to talk?

It sounded so good... ..You country boys and your canoes.

They drift in the water... ..if he can tell *a* story without telling *the* story.

quarter = 120

Piano

mp

And.

Alright, tell you what... ..Not too rough compared to some.

Alright, tell you what... ..Not too rough compared to some.

Yeah, I wish it'd gone... ..but, you know, I'm not a girl.

Okay, I didn't really expect... ..it's not like you were born a fish or anything, right?

4

Pno.

Avery's tension breaks as suddenly... ..like talking to a friend for years.

I, uh, yeah, my parents... ..I don't even know, I just.

Hey, it's cool. You can... ..Does that bother you?

Hey, I like whatever... ..The conversation continues and we leave them to have it.

8

Pno.

Two Boys Kissing - 21 - Narration 5

Harry crumples and
Craig... ..Craig hadn't
realized how much until
Harry started to fall.

Harry is momentarily
confused... ..A fan,
when it comes, brings
some relief.

Someone suggests that
Harry's shirt be cut off...
...No doubt.

quarter = 120

Pno.

mf

G.P.

We're watching and cheering
the boys... ..We're watching
him let go.

He's erased the contacts from...
...There are no longer that
many anyway.

quarter = 60

Pno.

p

We're screaming at him to pay
attention... ..The walls of the
closet he's built around him are
just too thick.

We want him to take a census
of the future. We want him to
consider that love does make
the world bearable.

We wish he could hear
us from these hospital
beds. Our wisdom came
at a price, though.

Pno.

Two Boys Kissing - Sunday

22 - Hymn from the closet

quarter = 76

mp

Tenor

8

If you put e-nough clo-sets to - geth-er, _____ you have e-nough space for a room.

mp

Bass

8

If you put e-nough clo-sets to - geth-er, _____ you have e-nough space for a room.

9

T

8

_____ If you put e - nough rooms to - geth-er, _____ you have space for a house.

B

8

_____ If you put e - nough rooms to - geth-er, _____ you have space for a house.

17

T

8

_____ If you put e-nough hou-ses to - geth-er, _____ you have space for a

mf 3

B

8

_____ If you put e-nough hou-ses to - geth-er, _____ you have space for a

24

T

8

town, _____ then a ci - ty, _____ then a na - tion, _____ then a world.

rit. *p* *lunga*

B

8

town, _____ then a ci - ty, _____ then a na - tion, _____ then a world.

rit. *p* *lunga*

Slowing down

Two Boys Kissing - Sunday

23a - Chorus for Strength

♩ = 120

We want to be strong
for Cooper. Just like
Craig is for Harry.

The afternoon is getting...
...pain he's started to cry.

Piano

mf

His legs are seizing up.
Bladder feels like it's
full of rocks.

He's lost control of his
eyes. He's lost control
of everything, except
for his lips.

All of the control...
...Who are we talking
about, exactly?

Pno.

All of us at some point...
...But for Harry, he will.

Pno.

6

attacca

Two Boys Kissing - 23b - Chorus for Strength

3

Fl.

B♭ Cl.

B♭ Tpt.

Cro.
crotales (hard metal mallets):
f sempre

Pno.

T
8
one of the se - crets of strength. _____ We're

B
f
It's one of the se - crets of strength.

Vln.

Vla.

Vc.

D.B.

3 4 5

Two Boys Kissing - 23b - Chorus for Strength

6

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

so much more like - ly to find it in the ser - vice of o - thers

We're so much more like - ly to find it in the ser - vice of

6

7

8

Two Boys Kissing - 23b - Chorus for Strength

9

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

ff

ff

ff

then we are to find it in ser - vice__ to our-

o - thers__ then we are to find it in ser - vice__ to our-

9 10 11

Two Boys Kissing - 23b - Chorus for Strength

12

Fl.

ff

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

8 selves.

We have no i - de - a why this

B

selves.

We have no i - de - a why this

Vln.

ff

Vla.

ff

Vc.

D.B.

12 13 14

Two Boys Kissing - 23b - Chorus for Strength

15

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

ff

f

f

ff

ff

is. _____

That spi - rit of

is. _____

That

15

16

17

Two Boys Kissing - 23b - Chorus for Strength

18

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

8

strength, _____ it car - ries

B

spi - rit of strength, it car - ries

Vln.

Vla.

Vc.

D.B.

18

19

Two Boys Kissing - 23b - Chorus for Strength

20

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f

f

f

f

through. _____

It is

through. _____

20

250

21

This musical score is for a chorus section titled 'Two Boys Kissing - 23b - Chorus for Strength'. It spans measures 20 and 21. The instrumentation includes Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Corno (Cro.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score features a variety of musical textures: the Flute and Violin play rapid sixteenth-note passages starting in measure 20; the B-flat Clarinet and B-flat Trumpet play sustained notes with a forte (*f*) dynamic; the Piano provides a rhythmic accompaniment in the right hand and sustained octaves in the left hand; the Tenor and Bass sing the lyrics 'through. _____' and 'It is' respectively. The Viola and Violoncello play sustained notes, while the Double Bass provides a low-frequency accompaniment. The score is marked with a forte (*f*) dynamic in several places.

Two Boys Kissing - 23b - Chorus for Strength

22

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

8 there for the tak - ing.

B

It is there

Vln.

Vla.

Vc.

D.B.

Two Boys Kissing - 23b - Chorus for Strength

24

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

It is there for the tak - ing.

for the tak - ing.

24 25

Two Boys Kissing - 23b - Chorus for Strength

26

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

ff let vibrate into next movement

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

26

Two Boys Kissing - Sunday

24 - Narration 6

Here, for Ryan and
Avery, a penny in the
river for good luck.

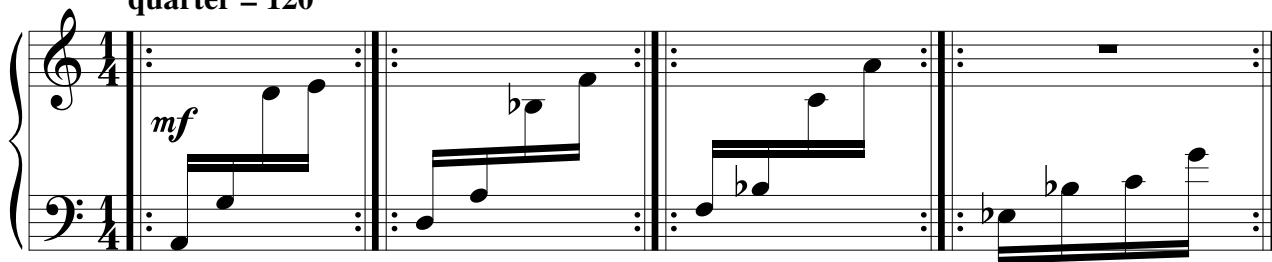
No. Don't
Why not?

Ryan has thrown
pennies... ...Not a
single wish has
ever come true.

What does he wish...
...but nothing ever
seems to change
for him.

quarter = 120

Piano



Maybe he's not
doing... ...See,
nothing happened.

Really? It seems
like... ...I want
them to have
this one.

Pno.

5



Two Boys Kissing - Sunday

25 - Cooper leaves town

♩ = 80

Flute

Clarinet in B \flat

Trumpet in B \flat

Percussion

Chimes:
mp

Piano

*chords only on first time

Violin

Viola

Cello

Double Bass

1 2 3

There he goes. Cooper approaches...
...or we would remember how we'd
pictured how the arrival would be.

There's a parade of headlights...
...Wait. Something's different.

mp breathe when necessary

mp breathe when necessary

mp

Two Boys Kissing - 25 - Cooper leaves town

4

Fl. *mf*

B♭ Cl. *mf*

B♭ Tpt. *f*

Perc. *mf*

Pno. *mf*

T. *mp*

B. *mp*

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B.

Up un - til this mo - ment, there was room to be - lieve he was head - ed in a -

4 5 6

Two Boys Kissing - 25 - Cooper leaves town

7

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

no - ther di - rec - tion.

no - ther di - rec - tion.

7

8

9

257

7

8

9

257

Two Boys Kissing - 25 - Cooper leaves town

10

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f* breathe when necessary (if possible immediately before moving into the next measure)

Perc. *fff* toms (first time only):

Pno. *f*

T *f* *Stop... Stop... Stop...

B *f* *Stop... Stop... Stop...

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f* sul pont. 258

What can we do? We yell...
...His tears will fall into the river too.

Just howl at him...
...Our ends were never this precise.

Listen to us, please...
...Everything that was taken from us is right there in front of you. Don't steal it from yourself.

* Repeat the word at various speeds ranging from a moderate pace to as fast as you can. Breathe when necessary. The effect should just be like a fluttering happening behind the foreground. You're just sort of agitating the pitch in order to make the musical frieze shake a little bit. It's supposed to represent the chorus panicking about Cooper.

10 11 12

Two Boys Kissing - 25 - Cooper leaves town

13

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

attacca

Why do we have to watch this?...
...Even the 8-year-old and the
plastic bag.

We die over and
over again.

Stop...

Stop...

attacca

13

14

15

Two Boys Kissing - Sunday

26 - Over and over again

$\text{♩} = 69$

Trumpet in B \flat

Suspended Cymbal and Chimes

Piano

p

Reo. until m. 32

Tenor 1

Tenor 2

Bass 1

Bass 2

$\text{♩} = 69$

Violin

pp < ff

Viola

pp < ff

Cello

pp < f >

Double Bass

1 2 3 4 5

Two Boys Kissing - 26 - Over and over again

6

B \flat Tpt.

S. Cym.

Pno.

T 1

T 2

B 1

B 2

Vln.

Vla.

Vc.

D.B.

p 3 O - ver and o - ver a - gain. O - ver and o - ver a - gain. O - ver and

p 3 O - ver and o - ver a -

pizz. *mp* *pizz.* *mp*

> n.

6 7 8 9 10 11 12

Two Boys Kissing - 26 - Over and over again

18

13

B \flat Tpt.

S. Cym.

Pno.

T 1

T 2

B 1

B 2

Vln.

Vla.

Vc.

D.B.

p

O - ver and

o - ver a - gain. — O - ver and o - ver, O - ver and o - ver, O - ver and

gain. — O - ver and o - ver, O - ver and o - ver, O - ver and o - ver,

mp

mp

arco

mp

13 14 15 16 17 18 19

18

Two Boys Kissing - 26 - Over and over again

20

B \flat Tpt.

S. Cym.

Pno.

bring out

mp

T 1

o - ver, O - ver and o - ver, O -

p stagger breath

T 2

O - ver and o - ver and

B 1

o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and o - ver,

B 2

O - ver and o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and

Vln.

Vla.

Vc.

D.B.

20 21 22 23 24 25 26

Two Boys Kissing - 26 - Over and over again

30

27

B \flat Tpt.

S. Cym.

Pno.

T 1

8 ver and o - ver, O - ver and o - ver,

T 2

8 O - ver and o - ver and O - ver and o - ver and O - ver

B 1

3 O - ver and o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and

B 2

3 o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and o - ver,

30

Vln.

Vla.

Vc.

D.B.

27 28 29 30 31 32 33

mp

mp

mp

mp

mp

arco

Two Boys Kissing - 26 - Over and over again

34 38

B \flat Tpt. *mf*

S. Cym. suspended cymbal: *f*

Pno. *mf*

T 1 *mf* *f*
8 O - ver and o - ver, O - ver and

T 2 *mf* *f*
8 and o - ver and O - ver and o - ver and

B 1 *mf* *f*
o - ver, O - ver and o - ver, O - ver and o - ver,

B 2 *mf* *f* stagger breath
O - ver and o - ver, O - ver and o - ver, O - ver

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

34 35 36 37 38

Two Boys Kissing - 26 - Over and over again

39

B \flat Tpt. *f*

S. Cym.

Pno. *f*

T 1
8
o - ver, O - ver and o - ver, O - ver and

T 2
8
O - - - ver and o - - - ver,

B 1
3
O - ver and o - ver, O - ver and o -

B 2
3
and o - ver and O - ver and o -

Vln.

Vla.

Vc.

D.B. *ff*

39 40 41 42

Two Boys Kissing - 26 - Over and over again

43

B \flat Tpt.

Chm.

Pno.

T 1

T 2

B 1

B 2

Vln.

Vla.

Vc.

D.B.

Chimes:

f

l.h.

simile

o - ver, O - ver and o - ver, O - ver and

O - ver and o - ver,

ver, O - ver and o - ver, O - ver and

ver and O - ver and o - ver and

43 44 45 46

Two Boys Kissing - 26 - Over and over again

47 50

B \flat Tpt.

Chm.

Pno.

T 1

8 o - ver, O - ver and o - ver, O - ver and

T 2

8 O - ver and o - ver, —

B 1

o - ver, O - ver and o - ver, O - ver and o - ver,

B 2

O - ver and o - ver and O - ver O - ver and

Vln.

Vla.

Vc.

D.B.

47 48 49 50 51

mf *mf* *mf* *p* *p* *p* *p*

Two Boys Kissing - 26 - Over and over again

52

B \flat Tpt.

Chm.

Pno.

T 1

T 2

B 1

B 2

Vln.

Vla.

Vc.

D.B.

n.

mp

mp

p

mf

mp

p

o - ver, _____ O - ver and o - ver, _____

O - ver and o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and

o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and o - ver,

52 53 54 55 56 57 58

Two Boys Kissing - 26 - Over and over again

59

B \flat Tpt.

Chm.

Pno.

T 1

T 2

B 1

B 2

Vln.

Vla.

Vc.

D.B.

o - ver, O - ver and o - ver, O - ver and o - ver, O - ver and o - ver,

p

O - ver and o - ver, O - ver and o - ver, O - ver and o - ver,

Red. al Fine

59 60 61 62 63 64 65 66

Two Boys Kissing - 26 - Over and over again

67 *rit.*

B \flat Tpt.

Chm.

Pno.

T 1 *p* $\overbrace{\quad 3 \quad}$
O - ver and o - ver.

T 2 *p* $\overbrace{\quad 3 \quad}$
O - ver and o - ver, O - ver and o - ver.

B 1 $\overbrace{\quad 3 \quad}$ $\overbrace{\quad 3 \quad}$
O - ver and o - ver, O - ver and o - ver.

B 2 $\overbrace{\quad 3 \quad}$ $\overbrace{\quad 3 \quad}$
O - ver and o - ver, O - ver and o - ver.

Vln. *rit.*

Vla.

Vc.

D.B.

67 68 69 70 71 72 73 74 75 76

Two Boys Kissing - Sunday

27 - Narration 7

♩ = 60

Before he can know...
...he's being tackled
to the ground.

A body is holding...
...Do you think he feels
a little relieved at least?

Piano

Play the chords only on the first repeat.

No, he doesn't. He
feels anger, humiliation
at being stopped, self-
loathing.

And his tears turn to...
...throwing away all
the sadness into the void.

This should bother
him, but it doesn't.
He barely even
notices.

5

Pno.

5

He feels for the first time...
...The dull ache now
replaced by a sharp pain.

More and more voices...
This is turning into a
group affair too.

You may not believe it,
kid, but today is your
lucky day.

8

Pno.

8

Two Boys Kissing - Sunday

28 - Song for That Kid Out There

$\text{♩} = 76$

Flute

Clarinet in B \flat

Trumpet in B \flat

Percussion
(Glockenspiel, Crotales,
Chimes, Suspended Cymbal)

Piano
mp

Soloist 1
8
mp
I'm call - ing out _ to

Soloist 2
8

$\text{♩} = 76$

Violin

Viola

Cello

Double Bass

1 2 3

Two Boys Kissing

4

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

Solo 1

8 those of us _____ who've been spat u-pon _____ for all _____ of our lives. _____

Solo 2

8 *mp* I'm call-ing out _____ to

Vln.

Vla.

Vc.

D.B.

4 5 6 7

The musical score is for a piece titled "Two Boys Kissing". It features a 4-measure system. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Percussion (Perc.), Piano (Pno.), Solo 1, Solo 2, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#), and the time signature is 4/8. The Piano part has a continuous eighth-note accompaniment in the right hand and a steady bass line in the left hand. Solo 1 has a melody starting on measure 4 with the lyrics "those of us _____ who've been spat u-pon _____ for all _____ of our lives. _____". Solo 2 has a melody starting on measure 6 with the lyrics "I'm call-ing out _____ to". The dynamics include a mezzo-piano (*mp*) marking for Solo 2. The system is numbered 4, 5, 6, and 7 at the bottom.

Two Boys Kissing

8

Fl.

B♭ Cl.

B♭ Tpt.

Perc.

Glockenspiel:
f

Pno.

Solo 1

mp
I'm

Solo 2

8 those of you who may-be did-n't mean to, but you messed it up__ for me and for them.

Vln.

Vla.

Vc.

D.B.

8 9 10

The musical score is for a piece titled "Two Boys Kissing". It features a full orchestral ensemble including Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Percussion (Perc.), Glockenspiel, Piano (Pno.), Solo 1, Solo 2, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in G major (one sharp) and 4/4 time. The first system covers measures 8, 9, and 10. The piano part has a continuous eighth-note accompaniment in the right hand and a steady bass line in the left hand. The percussion part includes a Glockenspiel that plays a single note in measure 10 with a forte (f) dynamic. The vocal parts, Solo 1 and Solo 2, enter in measure 10. Solo 1 has a mezzo-piano (mp) dynamic and the lyrics "I'm". Solo 2 has the lyrics "those of you who may-be did-n't mean to, but you messed it up__ for me and for them." The other instruments (Fl., B♭ Cl., B♭ Tpt., Vln., Vla., Vc., D.B.) are marked with a whole rest in all three measures.

Two Boys Kissing

11

Fl.

B \flat Cl.

B \flat Tpt.

Glk.

Pno.

Solo 1

8 hand-ing out _ an o-live branch to take on the stench of the hurt and the wreck-age you *mp*

Solo 2

I'm

11

Vln.

mf free bowing

Vla.

mf free bowing

Vc.

sul pont.

mf

D.B.

11 12 13 14

Two Boys Kissing

15

Fl.

B♭ Cl.

B♭ Tpt.

Glk.

Pno.

Solo 1

Solo 2

Vln.

Vla.

Vc.

D.B.

mf

mf

Harmon Mute:

3

3

to crotales (with bow)

8

left. _____

call-ing out — to those of us _____ who've been left be-hind. _____ oh, but ne-ver-mind it-'ll all just

mf

sul pont.

15 16 17 18

The musical score is for a piece titled "Two Boys Kissing". It spans measures 15 to 18. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Glockenspiel (Glk.), Piano (Pno.), Solo 1, Solo 2, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The score features various musical notations including rests, eighth notes, quarter notes, and triplets. Dynamics include *mf* (mezzo-forte). Performance instructions include "Harmon Mute:" for the trumpet, "to crotales (with bow)" for the glockenspiel, and "sul pont." (sul ponticello) for the double bass. The vocal parts (Solo 1 and Solo 2) have lyrics: "left. _____", "call-ing out — to those of us _____ who've been left be-hind. _____ oh, but ne-ver-mind it-'ll all just".

Two Boys Kissing

19

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

Solo 1

Solo 2

Vln.

Vla.

Vc.

D.B.

f

n.

Bowed Crotales:

mf

mp

8

to that kid out there on the walk home where it's the best part of his

pass

ord.

19 20 21 22

to s. cym.

The musical score is for a piece titled "Two Boys Kissing". It spans measures 19 to 22. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Crotales (Cro.), Piano (Pno.), Solo 1, Solo 2, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#). The time signature is 8/8. The score features various musical notations including dynamics (f, n, mf, mp), articulation (accents, slurs), and performance instructions (Bowed Crotales, to s. cym., ord.). The vocal parts (Solo 1 and Solo 2) have lyrics: "to that kid out there on the walk home where it's the best part of his". The piano part has a rhythmic pattern of eighth notes. The crotales part has a melodic line with a dynamic of mf. The string parts (Vln., Vla., Vc., D.B.) have sustained notes with slurs.

Two Boys Kissing

23

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f* open

S. Cym. *f* Suspended Cymbal:

Pno. *f*

T. *f* But it's o - kay. It-'ll all go a - way.

B. *f* But it's o - kay. It-'ll all go a - way.

Solo 1 *f* day. _____

Solo 2

23

Vln. *f*

Vla. *f* ord.

Vc. *f* sul pont.

D.B. *f*

23 24 25 26

Two Boys Kissing

29

27

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

Solo 1

Solo 2

Vln.

Vla.

Vc.

D.B.

mf ³

mf

Bowed Cymbal:

f

L.V.

mf *angry*

I'm call - ing out — to those of you who felt o -

mf

ord.

mf

27 28 29 30

Two Boys Kissing

31

Fl.

3

mp

B♭ Cl.

Harmon Mute:

mp

mf 3

S. Cym.

Pno.

Solo 1

8

bliged to _____ fuck it up _____ for them and for _____ me. _____

mf

Solo 2

8

This is my con - fes-sion. _____ A so-lemn pro-

Vln.

Vla.

Vc.

D.B.

sul pont.

>

sul pont.

>

31 32 33 34

37

37

Two Boys Kissing

39

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

and you can pre-tend that you have no i - de - a

and you can pre-tend that you have no i - de - a

sul pont.

sul pont.

sul pont.

sul pont.

pp

f

pp

f

Harmon Mute:

mp

mf

mf

mf

mf

p

p

p

p

39

40

41

42

Two Boys Kissing

46

43

Fl. *n.*

B \flat Cl. *n.*

B \flat Tpt.

Chm.

Pno. *mp*

T
8
what this was all _____ a - bout.

B
what this was all _____ a - bout.

46

Vln.

Vla.

Vc.

D.B.

43 44 45 46

Two Boys Kissing

47

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

Solo 1

Solo 2

Vln.

Vla.

Vc.

D.B.

47 48 49 50

mp On the hems of so - ci - e - ty ____ *mp* hap - pens

mp im - pro - pri - e - ty ____ hap - pens

Two Boys Kissing

51 *rit.*

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

Solo 1

8 just a-bout ev - 'ry mi-nute of the day.

Solo 2

8 just a-bout ev - 'ry mi-nute of the day.

Bowed Crotales:

mf

rit.

Vln.

Vla.

Vc.

D.B.

ord.

f

ord.

51 52 53 54

Two Boys Kissing - Sunday

29 - Countdown

• = 66

Flute

Clarinet in B \flat

Trumpet in B \flat

Crotales
S. Cym.

We're reaching the end.
Craig and... ..Doesn't look
like Harry's doing well.

He's tried shaking his legs. But...
...He's trying to think of a way to
ask forgiveness before he lets go.

Piano

mf

Violin

Viola

Cello

Double Bass

1 2

The musical score is for a 29-second countdown. It features eight instrumental staves: Flute, Clarinet in B \flat , Trumpet in B \flat , Crotales/S. Cym., Piano, Violin, Viola, and Double Bass. The tempo is marked as a quarter note equals 66. The key signature has two sharps (F# and C#). The time signature is 4/4, which changes to 2/4 at the 15-second mark. The Piano part includes lyrics and triplets. The score is divided into two measures labeled 1 and 2.

Two Boys Kissing - 29 - Countdown

3

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

God, listen to that crowd...
...Harder and harder. With
all the energy they have left.

The crowd in the background
cheers louder... ...make people
a little less scared of two boys
kissing than they were before.

Pno.

Vln.

Vla.

Vc.

D.B.

3

4

Two Boys Kissing - 29 - Countdown

5

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

But they're doing it for themselves too... ..It's the ever-saving grace.

mf

mf

mf

mf

mf

mf

mf

mf

For-ty-two, _____ Thir-ty-four, _____

For-ty-two, _____ Thir-ty-four, _____

5 6

Two Boys Kissing - 29 - Countdown

7

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Just hold on! I don't think they're gonna make it.

Twen-ty - six, _____

Twen-ty - two! _____

Nine - teen! _____

Twen-ty - six, _____

Twen-ty - two! _____

Nine - teen! _____

7

8

Two Boys Kissing - 29 - Countdown

9

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Are you kidding? As tight as
Craig is holding him, Harry
isn't going anywhere.

Eigh - teen! _____

Eigh - teen! _____

Two Boys Kissing - 29 - Countdown

11

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

Se-ven-teen! Six - teen! Fif - teen!

Se-ven-teen! Six - teen! Fif - teen!

Merrily, merrily, a blue-haired boy and
a pink-haired boy row on a quiet river,
serenaded by their own conversations.
This is now their place. They will return
here many times.

11

12

Two Boys Kissing - 29 - Countdown

13

Fl.

B♭ Cl.

B♭ Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Seriously? What...

Two Boys Kissing - 29 - Countdown

15

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

f

bowed crotale:

Hey, look at the boys in the back...
...It won't, but that feeling, that
spirit will live on in everyone here.

Thir - teen! _____ Twelve! _____ E - le-ven! _____

Thir - teen! _____ Twelve! _____ E - le-ven! _____

15

16

Two Boys Kissing - 29 - Countdown

This musical score page contains measures 17 and 18. The instruments are arranged as follows:

- Fl.**: Flute
- B♭ Cl.**: B-flat Clarinet
- B♭ Tpt.**: B-flat Trumpet
- Cro.**: Corno
- Pno.**: Piano
- T.**: Tenor
- B.**: Bass
- Vln.**: Violin
- Vla.**: Viola
- Vc.**: Violoncello
- D.B.**: Double Bass

The key signature has four sharps (F#, C#, G#, D#). Measure 17 features piano accompaniment with triplets in both hands. Measures 17 and 18 include vocal parts for Tenor and Bass, each singing "Ten!" and "Nine!". The dynamic marking *mf* (mezzo-forte) is present throughout the score.

Two Boys Kissing - 29 - Countdown

19

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f

f

f

f

Eight! Se-ven! Six!

Eight! Se-ven! Six!

In the coming months over a million people will log online and watch the videos of Harry and Craig breaking the world record.

Two Boys Kissing - 29 - Countdown

22

Fl.

B \flat Cl.

B \flat Tpt.

Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

f

3

3

3

3

3

3

five, _____

four, _____

three, _____

two, _____

five, _____

four, _____

three, _____

two, _____

3

3

22

23

24

25

Two Boys Kissing - 29 - Countdown

26

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

We are alive.

suspended cymbal:

f

one.

f

f

26

27

28

29

Two Boys Kissing - 29 - Countdown

[illegible]

Two Boys Kissing - 29 - Countdown

[illegible]

Two Boys Kissing - 29 - Countdown

37

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f

3

3

3

3

3

8

37

38

39

This musical score is for a piece titled "Two Boys Kissing - 29 - Countdown". It spans measures 37, 38, and 39. The instrumentation includes Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Snare Drum (S. Cym.), Piano (Pno.), Trombone (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#). The score features various musical notations: slurs, ties, triplets (marked with '3'), and a forte dynamic marking (*f*) for the snare drum in measure 38. The piano part consists of a right-hand melody with triplets and a left-hand accompaniment of chords. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The snare drum has a roll in measure 38. The score concludes in measure 39.

Two Boys Kissing - Epilogues

30 - Chorus for when the time comes

$\text{♩} = 85$

Flute

Clarinet in B \flat

Trumpet in B \flat

S. Cym.
Tam-tam

Piano

p

mp

Tenor

8

We watch you, _____

mp

Bass

We watch you, _____

$\text{♩} = 85$

Violin

Viola

Cello

Double Bass

1 2 3 4

Two Boys Kissing - 30. Chorus for when the time comes

5

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Harmon mute:

S. Cym. scrape:

mf *pp* *pp* *f* *pp*

mf

but can't in - ter - vene. We have al - read - y

5 6 7 8

p

Two Boys Kissing - 30. Chorus for when the time comes

9

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

done our part. Just as you are do - ing your

done our part. Just as you are do - ing your

9 10 11 12

304

mf

mf

p *f* *p*

pp *f* *pp*

mp

f

mf

mf

f

f

f

f

p

p

p

p

Two Boys Kissing - 30. Chorus for when the time comes

[illegible]

Two Boys Kissing - 30. Chorus for when the time comes

This musical score page contains measures 17 through 19 of the piece 'The Rose Tree'. The score is written for a full orchestra and a vocal duo. The instruments and parts included are:

- Fl.** (Flute): Measures 17 and 18 are silent. In measure 19, it plays a triplet of eighth notes (F#, G#, A) marked *f*.
- B♭ Cl.** (B-flat Clarinet): Measures 17 and 18 are silent. In measure 19, it plays a triplet of eighth notes (F, G, A) marked *f*.
- B♭ Tpt.** (B-flat Trumpet): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.
- S. Cym.** (Snare Drum): Silent throughout all measures.
- Pno.** (Piano): Measures 17 and 18 feature a triplet of eighth notes (F, G, A) in both hands, marked *p*. In measure 19, it plays a half note (F) in both hands marked *f*.
- T.** (Tenor): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.
- B.** (Bass): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.
- Vln.** (Violin): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.
- Vla.** (Viola): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.
- Vc.** (Violoncello): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.
- D.B.** (Double Bass): Measures 17 and 18 are silent. In measure 19, it plays a half note (F) marked *f*.

The vocal parts (Tenor and Bass) have lyrics in measures 17 and 18: "mean it or not, whe - ther you want to or". The lyrics are repeated in measure 19. The score includes dynamic markings (*p*, *f*, *mf*) and articulation marks (accents, slurs, triplets).

Two Boys Kissing - 30. Chorus for when the time comes

20

Fl.

B♭ Cl.

B♭ Tpt.

Tam-tam:

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

f

mf *f*

p

f

p

f

f

20 21 22

Two Boys Kissing - 30. Chorus for when the time comes

There will come a time when you
will have the same unalienable
rights as your straightest friend.

There will come a time when
you look at someone younger
than you and feel that they will
know more than you ever did.

Pno.

23 24 25 26

There will come a time
when you will worry
about being forgotten.

There will come a time when
the gospel will be rewritten.

Pno.

27 28 29 30

Ped. until singers come in on next movement

If you play your cards right,
the next generation will have
so much more than you did.
Choose your actions wisely.

Pno.

31 32 33

If if you feel the world attack.
Let our love bring you back.

Pno.

34 35 36 *attacca*

Two Boys Kissing - Epilogues

31 - Chorus for Two Boys Kissing

$\text{♩} = 66$

Flute

Clarinet in B \flat

Trumpet in B \flat

Percussion
(Chimes, S. Cym.,
Tam-tam, Wind Chimes)

Piano

f

Lead. until m. 14

Tenor

Bass

$\text{♩} = 66$

Violin

f

Viola

f

Cello

f

Double Bass

f

1 2

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

3

Fl.

B \flat Cl.

B \flat Tpt.

Chm. *chimes:*
mf

Pno.

T *mf*
8
E - 'vry time two boys

B *mf*
E - 'vry time two boys

Vln.

Vla.

Vc.

D.B.

3 4 5

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

6

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

suspended cymbal:
f

Pno.

T

8

kiss, _____ it o - pens the

B

kiss, _____ it o - pens the

Vln.

Vla.

Vc.

D.B.

6 7 8

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

9

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

chimes:
f

world, _____ it o - pens the

world, _____ it o - pens the

f

9 10 11

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

12

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

8

world a lit - tle more.

B

world a lit - tle more.

Vln.

Vla.

Vc.

D.B.

12 13 14

313

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

15

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

f

Red. until m. 23

T

f

f

Your

B

f

Your

15

Vln.

f

Vla.

f

Vc.

f

D.B.

f

15 16 17

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

18

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

8 world. The world we left.

B

world. The world we left.

Vln.

Vla.

Vc.

D.B.

18 19 20

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

21

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

The world we left for you.

The world we left for you.

p

p

p

21 22 23

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

24

Fl.

B♭ Cl.

B♭ Tpt.

T-tam:

f

Pno.

ff

ff

T

B

This is the

This is the

24

Vln.

f

Vla.

f

Vc.

f

D.B.

f

24 25 26

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

27

Fl.

B \flat Cl.

B \flat Tpt.

T-tam

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8 po - wer of a kiss. It

po - wer of a kiss. It

27 28 29

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

30

Fl.

f

B♭ Cl.

f

B♭ Tpt.

T-tam

Pno.

T

8

does not have the po - wer _ to kill you. _

B

does not have the po - wer _ to kill you. _

Vln.

f

Vla.

Vc.

D.B.

30 31 32

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

33

Fl.

B \flat Cl.

B \flat Tpt.

T-tam

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

33

34

f

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

senza rit.

36 ♩ = 90

Fl.

B \flat Cl.

B \flat Tpt.

T-tam

Pno.

T

B

mp

But it has the po - wer__ to

mp

But it has the po - wer__ to

senza rit.

36 ♩ = 90

Vln.

Vla.

Vc.

D.B.

35

36

37

38

Two Boys Kissing - 31 - Chorus for Two Boys Kissing

42 ♩ = 66

39

Fl.

B♭ Cl.

B♭ Tpt.

W. Chm.

wind chimes:
mp continue into next mvmt →

Pno.

mp

And. into next movement

T

8 bring you to life.

B

bring you to life.

n.

n.

42 ♩ = 66

Vln.

Vla.

Vc.

D.B.

39

40

41

42

43

322

attacca

Two Boys Kissing - Epilogues

32 - In between

$\text{♩} = 66$

Flute

Clarinet in B \flat

Trumpet in B \flat

Wind Chimes
Crotales

continuing wind chimes from previous movement
mp

Piano

p

And.

Tenor

mp 3

There is the sud-den.

Bass

mp 3

There is the sud-den.

$\text{♩} = 66$

Violin

pp < ff

Viola

pp < ff

Cello

pp

Double Bass

1 2 3 4 5 6

Two Boys Kissing - 32 - In between

7

Fl.

B♭ Cl.

B♭ Tpt.

W. Ch.
Cro.

crotals (hard mallet):

Pno.

T

8

There is the e - ven - tu-al. _____ And in be - tween,

B

There is the e - ven - tu-al. _____ And in be - tween,

Vln.

Vla.

Vc.

D.B.

pizz.

pp < *ff*

pp < *ff*

pp < *ff*

mf

7 8 9 10 11 12 13

Two Boys Kissing - 32 - In between

14

Fl.

B♭ Cl.

B♭ Tpt.

W. Ch.
Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

there is the liv-ing. We

there is the liv-ing. We

pp < *ff*

mf *n.* *p*

pp < *ff* *p* arco *p*

14 15 16 17 18 19 20

Two Boys Kissing - 32 - In between

21

Fl.

B \flat Cl.

B \flat Tpt.

W. Ch.
Cro.

Pno.

T

B

21

Vln.

Vla.

Vc.

D.B.

do not — start as dust. We do not — end as dust. We

do not — start as dust. We do not — end as dust. We

bring out — — — — —

21 22 23 24 25 26 27 28

Two Boys Kissing - 32 - In between

29

Fl.

B \flat Cl.

B \flat Tpt.

W. Ch. Cro.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

29 30 31 32 33 34 35 36

327

p

n.

n.

Harmon Mute (stem out):

mf

mf

mf

8

make more than dust. _____ That's all we ask of you. _____ Make more than

make more than dust. _____ That's all we ask of you. _____ Make more than

Two Boys Kissing - 32 - In between

attacca

37

Fl.

B♭ Cl.

B♭ Tpt.

W. Ch.
Cro.

bowed crotale:
f

Pno.

T

8

dust. _____ Make _____ more _____ than dust. _____

B

dust. _____ Make _____ more _____ than dust. _____

p

p

Vln.

Vla.

Vc.

D.B.

37 38 39 40 41 42 43 44 45

attacca

Two Boys Kissing - Epilogues

33 - Make more than dust

$\text{♩} = 108$

Flute

Clarinet in B \flat

Trumpet in B \flat

Percussion
(Marimba, Suspended Cymbal, Chimes, Crotales)

Piano
p
Reo.

Tenor

Bass

$\text{♩} = 108$

Violin

Viola

Cello

Double Bass

1 2 3 4

The musical score is arranged in a system with multiple staves. The top section includes staves for Flute, Clarinet in B \flat , Trumpet in B \flat , and Percussion (Marimba, Suspended Cymbal, Chimes, Crotales). Below these is the Piano part, which consists of a grand staff with treble and bass clefs. The piano part includes a piano (*p*) dynamic marking and a *Reo.* (Ritardando) marking. The bottom section includes staves for Tenor, Bass, Violin, Viola, Cello, and Double Bass. The tempo is marked as $\text{♩} = 108$. The score is divided into four measures, numbered 1 through 4 at the bottom.

Two Boys Kissing - 33 - Make more than dust

5

Pno.

T *mp*
8 Make more than _ dust. _ Learn how to trust. _

B *mp*
Make more than _ dust. _ Learn how to trust. _

5 6 7 8

Pno.

T *mp*
8 Love the peo - ple _ who treat you with _ re - spect. _

B *mp*
Love the peo - ple _ who treat you with _ re - spect. _

9 10 11 12

15

Pno.

T *mp*
8 Make more than _ dust. _

B *mp*
Make more than _ dust. _

13 14 15 16

Two Boys Kissing - 33 - Make more than dust

17

Pno.

T

8

Leave who you must.____ There is a fam - 'ly____ wait-ing for you, I____

B

Leave who you must.____ There is a fam - 'ly____ wait-ing for you, I____

17 18 19 20



21

Pno.

T

8

swear.

B

swear.

21 22 23 24

Two Boys Kissing - 33 - Make more than dust

25

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

mp

T

8

Make more than dust.____ You will ad - just.____ You are

B

mp

Make more than dust.____ You will ad - just.____ You are

25

Vln.

p

Vla.

p

Vc.

D.B.

25 26 27 28

Two Boys Kissing - 33 - Make more than dust

29

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

8

bet - ter, and bra - ver, and strong - er than you know.

B

bet - ter, and bra - ver, and strong - er than you know.

Vln.

Vla.

Vc.

D.B.

Two Boys Kissing - 33 - Make more than dust

32

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

mf

T

mf

8

All ___ is ___ good. ___

All ___ is ___ grace. ___

B

mf

All ___ is ___ good. ___

All ___ is ___ grace. ___

32

Vln.

mf

Vla.

mf

Vc.

mf

D.B.

mf

32

33

34

35

Two Boys Kissing - 33 - Make more than dust

36

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

All ___ is ___ light. ___

Don't hide ___ your ___ face. ___

36 37 38 39

Two Boys Kissing - 33 - Make more than dust

40

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

Rise ___ up, ___ girls. ___

Rise ___ up, ___ boys. ___

Rise ___ up, ___ girls. ___

Rise ___ up, ___ boys. ___

40 41 42 43

Two Boys Kissing - 33 - Make more than dust

44

Fl.

B \flat Cl.

B \flat Tpt.

Mrb.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

Make some love. ____

Make some noise. ____

Make some love. ____

Make some noise. ____

44 45 46 47

Two Boys Kissing - 33 - Make more than dust

48 Playful

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

marimba:
mf playful

Pno.

T

B

48 Playful

Vln.

Vla.

Vc.

D.B.

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf

48 49 50 51

Two Boys Kissing - 33 - Make more than dust

52

Fl. *mf*

B \flat Cl.

B \flat Tpt.

Mrb.

Pno.

T *mp*
8 Make more than dust.____ Al - ways be just.____

B *mp*
Make more than dust.____ Al - ways be just.____

Vln.

Vla.

Vc.

D.B.

52 53 54 55

Two Boys Kissing - 33 - Make more than dust

56

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

8

Walk a - no - ther's foot - steps e - ven in heels.

B

Walk a - no - ther's foot - steps e - ven in heels.

Vln.

Vla.

Vc.

D.B.

56 57 58 59

This musical score is for a piece titled "Two Boys Kissing - 33 - Make more than dust". It spans measures 56 to 59. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Mellophone (Mrb.), Piano (Pno.), Tenor (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#), and the time signature is 8/8. The vocal parts (Tenor and Bass) enter in measure 56 with the lyrics "Walk a - no - ther's foot - steps e - ven in heels." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand. The woodwinds and brass parts have rests in measures 56 and 57, with the B♭ Clarinet playing a melodic line in measure 58. The strings provide harmonic support with sustained notes and rhythmic patterns.

Two Boys Kissing - 33 - Make more than dust

60

Fl.

B \flat Cl.

B \flat Tpt.

Mrb.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

Make more than ___ dust. ___

Make more than ___ dust. ___

60 61 62 63

Two Boys Kissing - 33 - Make more than dust

64

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T

8

Learn what to dis - trust.____ The de - vils of life__ come in ma - ny__ pleas - ing

B

Learn what to dis - trust.____ The de - vils of life__ come in ma - ny pleas - ing__

Vln.

arco

mf

Vla.

arco

mf

Vc.

arco

mf

D.B.

64 65 66 67

Two Boys Kissing - 33 - Make more than dust

68

Fl.

B♭ Cl.

B♭ Tpt.

Mrb.

Pno.

T
8
forms.

B
forms.

Vln.

Vla.

Vc.

D.B.

68 69 70 71

Detailed description: This is a page of a musical score for a piece titled 'Two Boys Kissing - 33 - Make more than dust'. The page contains staves for various instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Mellophone (Mrb.), Piano (Pno.), Trombone (T), Bass (B), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into measures numbered 68, 69, 70, and 71. The Piano part has a continuous melody across measures 68 and 69. The Trombone and Bass parts have a single note in measure 68, marked 'forms.'. The Violin, Viola, and Violoncello parts have a single note in measure 68, marked with a fermata. The Double Bass part has a single note in measure 68. The Flute, B♭ Clarinet, and B♭ Trumpet parts have a single note in measure 68, marked with a fermata. The Mellophone part has a single note in measure 68. The score is written in a key with one sharp (F#) and a common time signature (C).

Two Boys Kissing - 33 - Make more than dust

72 ♩ = 120

Fl.

B♭ Cl.

B♭ Tpt.

Xyl. glockenspiel, V.
mf

Pno.
mf

T.
mf
8
Make more than dust. Ne - ver be rushed. Life is

B.
mf
Make more than dust. Ne - ver be rushed. Life is

72 ♩ = 120

Vln.

Vla.
mf

Vc.

D.B.

72

73

74

75

Two Boys Kissing - 33 - Make more than dust

[illegible]

Two Boys Kissing - 33 - Make more than dust

80

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

chimes:
f

There will__ be__ tears.___ There will__ be__ smiles.

There will__ be__ tears.___ There will__ be__ smiles.

80 81 82 83

Two Boys Kissing - 33 - Make more than dust

84

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

ff *f*

Through all ___ your ___ years. ___ There will ___ be ___ hate.

Through all ___ your ___ years. ___ There will ___ be ___ hate.

84 85 86 87

Two Boys Kissing - 33 - Make more than dust

88

Fl.

B \flat Cl.

B \flat Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

88 89 90 91

There will be fear. There is your truth

There will be fear. There is your truth

Two Boys Kissing - 33 - Make more than dust

92

Fl.

B♭ Cl.

B♭ Tpt.

Chm.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mf

mf

ff

suspended cymbal: L.V.

f

ff

ff

ff

ff

ff

ff

ff

and it ne - ver dis - ap - pears.

and it ne - ver dis - ap - pears.

92 93 94 95

Two Boys Kissing - 33 - Make more than dust

98 ♩ = 108

96 *rit.*

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

rit.

98 ♩ = 108

Vln.

Vla.

Vc.

D.B.

96 97 98 99 100

mf *mf* *mf* *mf*

mf *mp*

Two Boys Kissing - 33 - Make more than dust

101

Fl.

B \flat Cl.

B \flat Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

mp

mp

Make more than dust.____ Just like we__ dis-cussed.____

Make more than dust.____ Just like we__ dis-cussed.____

101 102 103 104 105

Two Boys Kissing - 33 - Make more than dust

106

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

8

You are a - ma - zing and wor - thy and end - less - ly loved.

You are a - ma - zing and wor - thy and end - less - ly loved.

106 107 108 109

Two Boys Kissing - 33 - Make more than dust

rit.

112 ♩ = 96

110

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

mp

mp

Make more than dust.____ To you we__ en -

Make more than dust.____ To you we__ en -

rit.

112 ♩ = 96

Vln.

Vla.

Vc.

D.B.

110 111 112 113 114

Two Boys Kissing - 33 - Make more than dust

116 *rit.* slowing til the end

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

trust our past, your pre - sent, and the fu - ture__ of

trust our past, your pre - sent, and the fu - ture__ of

115 116 117 118 119 120

Two Boys Kissing - 33 - Make more than dust

121

Fl.

B♭ Cl.

B♭ Tpt.

S. Cym.

Pno.

T

B

Vln.

Vla.

Vc.

D.B.

rit.

pp

pp

straight mute

pp

crotals:

p

mp

rit.

pp

pp

pp

all of us.

all of us.

121 122 123 124 125 126

Austin, May 2016

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Vita

Joshua Shank's works have been widely performed by educational and professional ensembles alike. His music has been called “jubilant...ethereal” (*Santa Barbara News-Press*) and “evocative and atmospheric” (*Gramophone*). The *Boston Classical Review* called his *Magnificat for the Mothers of the Plaza de Mayo* “powerful” and “emotionally charged.”

He has been commissioned by some of the most exciting choral ensembles in the United States as well as abroad and has collaborated with organizations such as Conspirare, the Young New Yorkers' Chorus, the Cincinnati Conservatory of Music, the American Choral Directors Association, The Esoterics, the Minnesota All-State Choir, and the Lorelei Ensemble. From 2004 to 2014 he served as Composer-In-Residence for the Minneapolis-based professional choir, The Singers: Minnesota Choral Artists, and alongside Artistic Director Matthew Culloton and fellow composers-in-residence, Abbie Betinis and Jocelyn Hagen, collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble.

Joshua received his undergraduate degree in Vocal Music Education from Luther College in Decorah, Iowa where he studied conducting with Weston Noble and composition with John Morrison and Neil Flory. In 2002, he became the youngest composer ever awarded the Raymond W. Brock Composition Award by the American

Choral Directors Association. The winning piece, *Musica animam tangens*, was premiered at the 2003 ACDA National Convention in Avery Fisher Hall at the Lincoln Center and has since been performed and recorded from Los Angeles to South Africa.

His music was recently featured in a documentary about the extensive choral tradition in the Upper Midwest, *Never Stop Singing*, and his best-selling choral work, *The Boy Who Picked Up His Feet to Fly*, was featured in the book *Choral Charisma* by Tom Carter. His published works for choir, band, and solo voice have sold over 100,000 copies worldwide and are available through Santa Barbara Music Publishing, G. Schirmer, Alliance, Hal Leonard, and Daehn Publications. He is also an Artistic Founding Partner for Graphite Publishing's online distributing arm, Graphite Marketplace.

In recent years, Joshua has enjoyed writing program notes for various ensembles and composers around the US. He has been commissioned to write for The Singers for their choral celebration of the state of Minnesota's sesquicentennial as well as their premiere of Jocelyn Hagen's oratorio, *amass*. The Austin-based professional choir, Conspirare, commissioned Joshua to write extensive notes for their album of Samuel Barber's choral music on the Harmonia Mundi label, *Samuel Barber: An American Romantic*, as well as their program of the music of Stephen Paulus.

A native of Minnesota, he currently lives in the Brentwood neighborhood of Austin, Texas with his husband, Robert, and a cat named Obergefell. He is an avid cyclist, enjoys vegetarian cooking, and a good cup of tea.

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This dissertation was typed by the author.